

Why Don't Wealthy Negroes In South Buy Theatres In Negro Communities?

Louisiana Weekly New Orleans, La.

By Don De Leightner

New York.—The United States Supreme Court last week decided, 5 to 1, that an affiliation of six chain motion picture theatres in the South had violated the Sherman Anti-Trust Law. The idea was that the theatre chain combination had established a setup of film licensing, aimed at destroying competition of independently owned theatres, and now the combination must be dissolved.

The incident brings to the fore again the theatre situation in the South as it affects Negroes and again highlights the fact that Negroes in the South, themselves, aid materially in the "white supremacy" control the South exercises over Hollywood as to how Negro subjects are handled in films, by supporting theatres that Jim Crow them and otherwise humiliate them while they beat their brains out, literally, to get into such places to give more strength to the very things that are most inimicable to the race.

Southern Negroes Own Plenty

Much talk is heard about what Negroes own in the South and much of it is true when this is applied to homes, farms and other property, some types of stores, insurance companies, banks, etc. Negroes even own parks in the South, taverns and nightclubs, but still the spectacle in a major mid-southern city I witnessed back in 1936 persists. At the time I was stopping with some of the "big Negroes" in this particular city, and had been wined and dined most royally. They took me here and took me there, and not once in that period did I run into the world-famous Jim Crow the city is noted for, until they finally decided to take me to see a movie.

It was something of an occasion. The gentlemen and ladies who live such cloistered and carefree lives on the particular avenue on which the town's Negro elite is clustered, dressed for the theatre. The men donned evening attire, the ladies

wore their best gowns. I thought I was going to the opera.

There were not less than six big limousines in the motorcade that carried us to the theatre. They were owned by one of the five undertakers in the group, all of whom had ten to fifteen such automobiles. 1-6-45

The procession ran down the famous avenue on which the Negro bigwigs live, turned into a less prominent thoroughfare and then headed for the bright lights of the city's downtown section, which meant lilywhite. At last, I thought, Negroes can do things as they should be done without fear of discrimination and segregation. The stories I have heard about this city, I thought, are lies made up of the whole cloth. Jealous, malicious folk spreading false rumors. I'll never listen to them again.

Motorcade Turns Into Alley

We headed down the main street of the city toward a brilliant neon display that identified the theatre which is known from coast to coast as one of the biggest houses in the South. The cars turned into an alley behind the theatre and I thought they were naturally seeking places to park. After the cars had all been lined up on one side of the narrow alley, the occupants started getting out. My host, famous in both the north and south as a leading medical specialist, then took charge. I started out of the alley toward the street, thinking that we were about to enter the theatre. 1-6-45

"Say, wait a minute," my host said. "I'll show you everything." He then started toward the fire escape running up the side of the building, where the theatre was located. One by one the tuxedoed gentlemen in the group, followed by the ladies started climbing the fire escape. 1-6-45

I still didn't catch on. I thought we were going to see some famous actor or actress backstage and this was the way to get in. The ladies holding their long skirts to keep them from trailing in the rust and

dirt on the fire escape, chattered amiably with the men and altogether, we had a fine time as we climbed four flights of fire escape until we reached the iron door.

Yep—A White Ticket Taker

My host knocked on the door and it was swung outward and we could see a hefty, rednecked white man in the uniform of a theatre ticket taker.

"How many of y'all?" he asked gruffly and indifferently. My host told him and then went into his pocket and paid the fares. It was here that I came to life at last and realized that this was the Negro entrance to the theatre and the way all of them got into the place, if at all. Inside, we were shown to ragged, filthy seats and below, far below, as though we were looking from the top of the Statue of Liberty to the ocean, we could see the tiny specks that represented white patrons. We were in the third balcony, the top part of which was reserved for Negroes only and the other part was for whites. Nevertheless, I had to take it. 1-6-45

Could Have Bought Theatre

Now any one of the Negroes in the party could have purchased a theatre like the one we were in. The group of them could have bought five such theatres as easily as I write this and not feel the investment. Yet, they were willing to undergo the keen humiliation of climbing fire escapes, entering through dark, filthy alleys and then getting seats that were not fit for dogs to sit in because of lack of vision and courage to get out and do something tangible on their own to show their contempt for the "white supremacy" attitudes that forced them into such a situation.

Such chains as the one the Supreme Court ordered dissolved operate many of the theatres which exist in the South on Negro money alone. In them are shown movies expressing to the fullest the lilywhite theme. Negro children are inoculated with a fear of the white man, awe of him and

contempt and derision for his own people who are occasionally seen on the screen in such roles as the white South demands Hollywood hand them.

With all the money, power and influence our big Negroes in the South control, there is no excuse for Negroes not having at least one first class theatre in every major city in the South. Once they gain such houses, then an outlet is provided for all-Negro movies, which if they do nothing else, can be used as a medium of instilling pride of race in our young people.

\$100,000 MOVIE HOUSE AT EAST BROAD AND GWINNETT STS.

Savannah (Ga.)
Will Have Seating Capacity of 1,750
9-27-45

Work started this week on the \$100,000 theatre for colored people at East Broad and Gwinnett streets.

The new theatre building will also have space for three stores fronting East Broad St. The complete plans were drawn by Oscar M. Hansen, architect.

The new entertainment enterprise for the city's colored citizens will be known as the East Side theatre, and will fill the long felt need for a modern and comfortable recreation for the colored population of that area.

Plans call for completely fire proof construction. The theatre will be the last word in construction and appointments according to plans. It will be air-conditioned as well as most modern heating, with the finest movie projection and sound equipment available.

Another feature will be the use of fluorescent and neon indirect lighting throughout eliminating glare. All public areas and aisles will be heavily carpeted.

The new East Side will feature the finest in screen entertainment. Savannah East Side Corp. was formed by Fred Weil of Savannah, Roxy Theatres, Bailey Theatres of

Atlanta, Bijou Amusement Co of Nashville, Tenn.

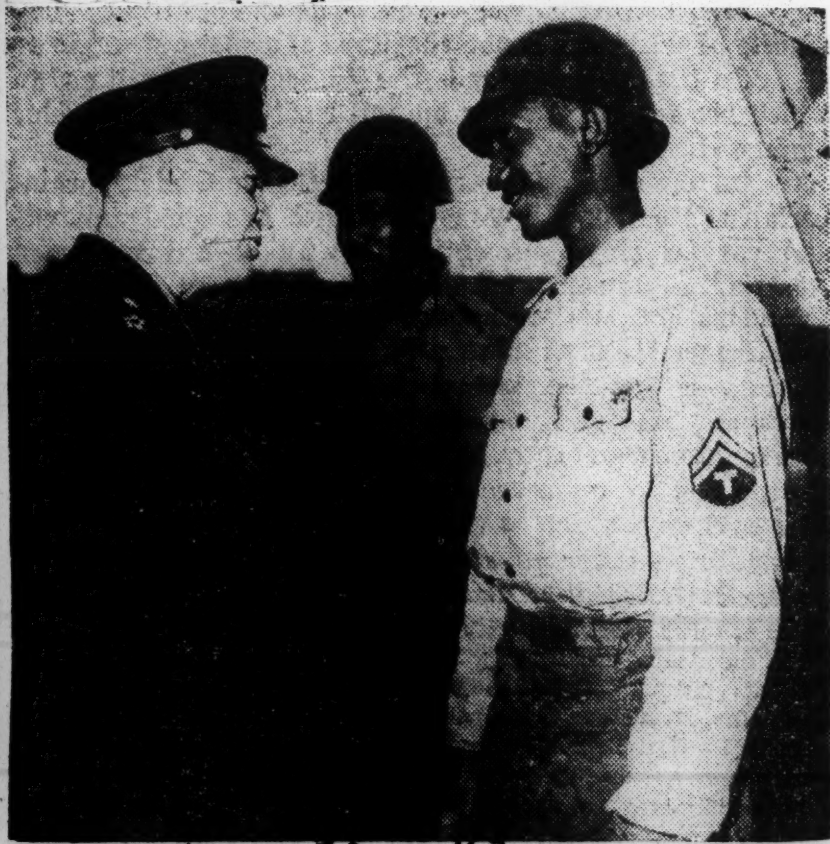
'Worker' Critic Selects Best Films of 1945

By DAVID PLATT *The Worker*

N.Y., N.Y.

Of the hundreds of films produced in the year of victory over German fascism, three stood head and shoulders above the rest. These were the Anglo-American army documentary film *The True Glory*, Lester Cowan's *Story of GI Joe* and the Soviet film *Girl No. 217*. *The True Glory*, one of the best planned pictures in film history, got its powerful drive through telling the agonizing story of the conquest of western Germany from the point of view of the GIs who went through the ordeal. The GI commentators—130 of them—spoke in a hundred and one different accents representing such places as Brooklyn, Omaha, Dallas and the Bronx as well as Quebec, Dover, London and Paris. The voices that you heard were the authentic voices of Brooklyn Dodger fans, Topeka Kansas wheat farmers, Limehouse London lovers of cricket and horse-racing. The role of the American Negro in the liberation of Europe was unusually well reported. The French Maquis and the soldiers of Marshal Zhukov were also given credit for their monumental achievements in the common victory.

The True Glory was by far the finest movie record of the war on the Western Front. The men who worked on it—Garson Kanin of Hollywood, Carol Reed of England, Sgt. Guy Trosper of Hollywood, Harry Brown, author of *A Walk in the Sun*, Saul Levitt of *Yank Magazine*, William Alwyn, English composer and others—combined their talents to create a work that should have a permanent influence upon the future course of film production.



12-30-45
In this still from *'The True Glory,'* Eisenhower stops during an inspection of rear line supply facilities at Cherbourg, France, to ask T/5 William Carpenter of Nashville, Tenn., how his ammunition handling crew was getting along.
—Columbia Picture-Signal Corps photo

Ruby Hill Signed for 'St. Louis Woman'

The Pittsburgh Courier Pittsburgh, Pa.

NEW YORK—Ruby Hill, singer and dancer who hails from Richmond, Va., has been given the lead role in "St. Louis Woman," a musical story of St. Louis in the 90s. Miss Hill won fame locally in amateur productions as a very young girl, and soon found herself on Broadway. Her unusual beauty plus her talent brought her spots in

various night clubs and productions where she battled her way to the top. Now, for the first time, she is being spotted in a stellar role in a musical and bids fair to give the critics something new to rave over. 12-22-45

Edward Gross is the producer and rehearsals for the opus will begin around Jan. 2, with the road opening in New Haven on Jan. 31; Boston, Feb. 4, and Philadelphia, Feb. 18. The show will reach New York early in March.

Included in the cast are the Nicholas Brothers, Rex Ingram, Pearl Bailey, June Hawkins and Bertha Powell. Songs are from the pens of Harold Arlen and Johnny Mercer, and the script is written by Countee Cullen from Arna Bontemps' work, "God Sends Sunday." 12-22-45

New Rosenwald Film Promises Better Treatment of Negro

12-15-45
(By The Associated Negro Press)

New York, Dec. 12.—Negro characterization may be considerably more dignified by the new Rosenwald-financed film company. The company, named Story Productions, Inc., is expected to be ready for full operation some time next year.

The Julius Rosenwald financing comes through Mrs. Adele Rosenwald Levy, the mother of ex-Lt. Armand Deutsch, who will be president of the new company. Mrs. Levy is prominent in the theatre as well as in charity work through the Rosenwald Foundation.

Hal Horne, formerly 20th Century-Fox film advertising and publicity director, will serve as chairman of the board of directors and vice president. Deutsch, in charge of entertainment and morale in the navy for more than three years, is a seasoned showman with large agency, radio and talent management background. His wife, Benay Venuta, is a musical comedy star. 15-45

The new film company will accent books and will plug authors. Horne recalled how the 20th Century-Fox had succeeded in plugging authors and accenting books in A. J. Cronin's "Keys of the



Pittsburgh, Pa.
NEW STAR?—Ruby Hill got the break of her career when she was selected to play the leading role in "St. Louis Woman," the play which Lena Horne turned down and which caused much controversy in the Negro press because many persons felt that the play would add nothing to the stature of Negro actors and actresses. 12-22-45

Kingdom," Richard Tregaskis' "Guadacanal Diary" and Betty Smith's "A Tree Grows in Brooklyn." 12-13-45

Good parts revitalize actors and actresses, he said in pointing out why the Ann Shudans Alan Ladds fight for good parts, even at a financial sacrifice. Negro actors and actresses are optimistic about the new company's stand on presenting Negro characters in a more dignified light on the screen.

Hattie McDaniel *Memphis World* Granted Divorce

12-25-45
LOS ANGELES—(ANP) — Following the popular Hollywood trend, Hattie McDaniel, famous film actress and comedienne, was granted a divorce here Tuesday from her husband, James Lloyd Crawford. The marriage of Miss McDaniel to Mr. Crawford four years ago was hailed as a love match and Crawford who lived in Montana, was reported to be a wealthy rancher with extensive mine holdings. The romantic story of their match credited Crawford as being the person who persuaded Miss McDaniel to try her fortune in Hollywood. The divorce petition said he was jealous of her film success and that he refused to work. *Memphis, Tenn.*

Perhaps the most glamorous event in Miss McDaniel's marriage occurred a trifle over a year ago when she was reported to be an expectant mother. Two rooms of the gorgeous Westwood home where the couple resided had been set aside as a nursery and to accommodate the avalanche of gifts which were showered upon the popular Miss McDaniel. One of the best loved colored film stars, there were anticipatory gifts from Clark Gable Vivien Leigh Claudette Colbert, many other famous stars, studio heads and notables.

DOCTORS ERRED TENN.

Time passed on, the customary period arrived and departed and finally it was decided that the doctors, famous movie specialists though they were, had erred. The wait cost Miss McDaniel a small fortune in roles she was compelled to turn down.

There are rumors that with the demobilization of the army, another romance may be in the offing. Lt. Baker of the armed forces is the man whose name is being coupled with that of the 1939 Academy award winner.

Hollywood Couldn't Retard

Chicago Defender 8-11-45

Anne Brown's Sex Appeal

Chicago, Ill.

Ann Brown, famous concert artist and one of the featured stars on the recent Negro Music festival staged in Chicago, St. Louis, and Detroit, has according to Ted Yates, New York columnist, felt the effect of the Solid South on the movie industry.

Ted writes: The fact that the erstwhile star of "Porgy and Bess" (Anne Brown) and "Rhapsody in Blue," the film epic on the life of George Gershwin had her good looks smudged by Hollywood make-up men, did not keep her from taking the film colony for a sweet ride. Then adds "Everyone who saw Miss Brown before and after the 'paint job' wanted to know why the studio had marred the best looking face and figure to hit Hollywood in moons."

To those who have watched Hollywood in action the request that she mar her good looks with "cork" was not surprising. The Solid South and many "Nordics" up north do not care to see a beautiful colored girl as light skinned as Anne Brown stealing shows. The measuring is done by the same "yard stick" that Hitler used to keep his followers thinking the Jews in Germany were inferior. It worked for Hitler for a while and then flopped; incidents like the one in the Ann Brown case will also flop with time.

Miss Brown is booked solid for a series of concerts in the United States and Canada up to and through the winter season of 1936. Miss Brown has informed her manager Albert Morini in New York that she is especially anxious to appear at colleges and institutions in various sections of the country to exclusive Negro audiences because often music lovers are denied that privilege when Jim Crow laws are in existence.



The Southerner, a Jean Renoir film about poor cotton farmers in the deep South, opens today at the Globe Theatre. The film was banned in Memphis, Tenn., on the ground that it misrepresented the average Southern white farmer. A wave of protests from all parts of the country forced the censors to back down. In the above scene, Zachary Scott (Sam) tells Betty Field (his wife Nona) and his little son that the first big fish he catches will not go into the family pot. It will be traded with the nearest farmer who has a good well, for water. Sam's well on the abandoned farm is dry. The Southerner was produced by David L. Loew and Robert Hakim and is released through United Artists.

Lifting of Ban on 'The Southerner' Is Blow Against Intolerance

By David Platt

The cinema boll-veevil pest has been forced back into its hole with the lifting of the ban on The Southerner by the Memphis Censor Board. This is no small victory in the war against intolerance. The Goebbels-like suppression of Jean Renoir's progressive movie about poor cotton farmers drew forth a veritable torrent of angry protests from all parts of the country. The "decrepit and dictatorial old fozeys" in Memphis were forced

to back down, although they still feel that the film is "an infamous



misrepresentation of the average Southern white farmer." At the same time United Artists has learned

that censorious action on a much wider scale is being contemplated by other states in the deep South. Warning these maniacs with scissors that any attempt to Ku Klux The Southerner will be fought in the courts, Gradwell L. Sears, vice-president in charge of United Artists distribution declared: "I have instructed the legal department of

this company to institute suit against any group of censors which might try to box out The Southerner from any city or theatre in the United States." He added forcefully: "We have heard a lot and done a lot in this country about the Four Freedoms and I for one am going to fight bias and bigotry in any form when it threatens the freedom of the screen if I have to spend the rest of my film career in court."

DOWN TO EARTH

THE Southerner makes its New York bow today at the Globe. It made its debut at Camp Wheeler, Ga. a few weeks ago. Pvt. J. W., a 'Worker' reader, saw it there along with a group of soldiers from the north and south. He has been good enough to send us their collective opinion of the picture. They all agree that The Southerner is a "down-to-earth and accurate presentation of the lot of the sharecropper and merits a good audience everywhere." Here is J. W.'s letter in full:

"A group of us, coming from both southern and northern states, went to see The Southerner plainly apprehensive that it might be another stinker on the lines of Gone With the Wind. Interesting enough, the southern boys were especially vehement against GWTW.



J. Carrol Naish is cast in the important role of Devers, a scoundrelly neighbor.

"The reaction of the group as a whole was, therefore, first of all gratitude that it wasn't that kind of picture. More than this, we all agreed that it was a down-to-earth and accurate presentation of the lot of the share-cropper and especially the poor cotton farmer of the south. The boys from the south (Georgia) readily acknowledged the truthfulness of the presentation and said it more accurately portrayed the south than any other picture they had ever seen. The great value of the picture is that it shows that there is a big problem of the poor whites in the south. It also attempts, rather weakly, to show the kinship of farmers and city shop workers. While this is a good feature of the picture, the net result is to identify all that is solid, firm and decisive with the farmer, while his city-worker friend is pictured as a big-hearted oaf.

"The picture's major weakness is its complete failure to deal with the Negro people, as sharecroppers, poor farmer, worker, or any kind of factor at all in the South. Only by the barest inference — by an accurate portrayal of the economic plight of the poor white farmer — can the socially trained mind see an identity of interest of Negro and White.

"Within these limitations, the picture does a good job, and in spite of all the advertising blubs on the love angle, the film is first and foremost a social document and a good one at that. Certainly the ban against it must be fought; it merits a good audience everywhere."

Yours for better films,

Fvt. J. W.

Hazel Scott Shows Versatile Talents In Warner Film, "Rhapsody In Blue"

By PHIL CARTER

HOLLYWOOD, Calif. — Hazel Scott, upon whom the gods have apparently decided to shower their blessings all at once, has for the second time in a matter of weeks become the talk of many towns when the Warner film, "Rhapsody in Blue" was released. 9-1-45

Riding the crest of the wave, in this expansive musical production, Miss Scott gets an opportunity to exhibit her many talents which includes those of

pianist, singer—and a new accomplishment—linguist. It is doubtful that anyone who has followed films over the years can remember when a Negro artist was permitted to display her cultural abilities as does the glamorous Hazel in "Rhapsody in Blue." Actually, she speaks French and several other languages with the same ease with which she handles English. In the Warner picture of the life of the late George Gershwin she interprets Gershwin's melodious songs in both French and English!

This represents a definite milestone in the career of the girl who through hard work became the musical toast of Manhattan. When she came to Hollywood people wondered how she would fare. Of West Indian extraction, she was known as much for her insistence on what she believed were her rights as she was for her famous boogie-woogie playing at the piano. Many predicted that her business-like manner would not fit into the Hollywood scheme of things; and that she would return to Cafe Society in New York, a sadder, but wiser entertainer. 9-1-45

She made several trips to the tinsel city and each time proved the pundits wrong. The thing that clinched it was her ability to get more money for working a few weeks in pictures than several top-notch Negro stars who spent the major portion of their time before the magic lenses.

As in New York with her many civic and cultural activities,

in Hollywood, Hazel Scott became known for her boundless energy in aiding worthy causes. When Warner Bros. assigned her to a featured role in "Rhapsody in Blue," they did so because they wanted whoever played the role of the one who introduces George Gershwin to Paris to be someone whom audiences would credit with real culture. The part demanded that it be done convincingly and with genuine artistry. Hazel Scott was the perfect answer. In the Paris night club scene she plays the piano, sings, and acts as mistress of

Boogie-Woogie Pianist Has Many Talents



HAZEL SCOTT

ceremonies. 9-1-45
Regardless of what happens to Hazel Scott from now on in her very eventful life, as is indicated in "Rhapsody in Blue," whatever she does—she does it up brown!

In Atlanta, the film censor joined other peculiar thinking in the South and banned "Imitation of Life," the interracial film which played to capacity audiences at the time of and after the premiere in the Gate City eleven years ago. The film brought no repercussions or disturbances then, but the new censor and the Carnegie Library Board ruled that it is now contrary to community order.

Are good relations on the incline or decline in Atlanta, the Gate City of the South? Maybe the censor knows something we don't. *The Atlanta Daily News*

PREMIERE TONIGHT OF THE 'CARIB SONG'

The New York Times
Katherine Dunham, Dance

Star, Heads All-Negro Cast

in New 'Musical' Play

New York, New York
9-27-45
BY SAM ZOLOTOW

A new star flashes across the Broadway firmament tonight when "Carib Song," an all-Negro "musical play" with a West Indies background, opens at the Adelphi. Her name is Katherine Dunham, a favorite in the dance field, who first ventured into musical comedy five years ago as a featured entertainer in "Cabin in the Sky," which starred Ethel Waters.

In "Carib Song," Miss Dunham is shouldering quite a burden. Apart from her duties as an actress-dancer, she arranged the choreography and directed the production with Mary Hunter, who also staged the dialogue. Basically, a folk-play with tragic complications, the story and lyrics were fashioned by William Archibald, a dancer himself. The music was composed by Baldwin Bergersen.

"Carib Song" formally introduces George Stanton to the ranks of producers. He has an inkling of what it's all about, having put on lavish presentation numbers for the picture houses and dabbled as a silent partner in other theatrical ventures.

In the forefront of Miss Dunham's supporting cast are Avon Long, William Franklin and Harriet Jackson. Among the others are Mable Sanford Lewis, Mercedes Gilbert, Elsie Benjamin and of course, the star's trained group of dancers. Jo Mielziner designed and lighted the atmosphere, and Motley did the costumes.

Tonight's admission scale ranges from \$1.20 to \$6; thereafter the top will be \$4.80 at night and \$3 for the matinees. Performances also will be given on Sunday afternoon and evening; none on Monday night or Wednesday afternoon. Curtain: 8:30.

"We've Come A Long, Long Way" Depicts Advances Of Race And Fight For Freedom

An epic motion picture, the cavalcade of a race in its progress toward equality and freedom, bearing the title "We've Come A Long, Long Way," has its premiere showing in Philadelphia this week at the popular Royal Theatre, South street at 16th. The engagement is for 3 days only—Thursday—Friday—Saturday, January 18-19 and 20.

"We've Come A Long, Long Way" tells the story of America's colored population in their march toward a new era of liberty and prosperity. It traces the history of the people's gallant fight for recognition in all the fields of endeavor, in the arts, in science, in sports, in the theatre, in education, yes, and in war. It is the story of fighters and doctors and heroes and stars of stage and screen.

You will see all the famous people you have read about and heard about. Joe Louis, Cab Calloway, Duke Ellington, Dr. Carver, Count Basie, Walter White, Ella Fitzgerald and the doctors and lawyers and publishers and the brave men in Uncle Sam's fighting forces. "We've Come A Long, Long Way" is a picture to make you proud, to make you cheer.

Scribes Promote Racial Amity In Movies And Plays

By. IZZY

NEW YORK—At a meeting held last week at the Barbizon Plaza Hotel, the Writers' War Board continued in its avowed determination to promote better understanding on the homefront, by presenting a recent survey made by Columbia University's Office of Communication Research on the subject of "Racial Stereotypes." The sessionally held up to public view as represented by showmen, writers, editors and other invited guests of people, the board brought these who are interested in the board's findings before the people who in effort to combat race hatred.

The university's survey has been going ahead quietly for quite some time, with no publicity having been given the undertaking until now. The result is one of the most complete reports ever compiled on the subject, embracing all phases of show business and writing. It involves a detailed analysis of motion pictures, radio programs, stage plays, magazine articles, newsreels, comic cartoons and advertising writers.

Because it realizes that in order to hasten victory, and to promote better home-front feeling, it is necessary that such mythical racial types as "the lazy Negro," "the avaricious Jew," and the "pug-

Orphan in 'Uncle Remus'

HOLLYWOOD. — (ANP) — Walt Disney's "Uncle Remus" brought in a little 7-year old orphan from Arizona when the company returned from location last week to play the important role of "Toby." In the story, which is to be followed daily closely in the film, Toby is the playmate and constant companion of the little white boy to whom Uncle Remus tells his stories of talking birds and beasts displaying the good and bad traits of human beings. However the studio has been having considerable difficulty breaking the child into pictures, for it is his first experience in any kind of acting.

mittee to Combat Race Hatred, Stout was responsible for the planning and execution of the session. General title of the meeting was "The Myth That Threatens America." Other writers who contributed special material on the subject included Paul Gallico and Earle McGill.

Need for Fact Film on Negroes in War Plants

By DAVID PLATT

The U.S. Army made history with The Negro Soldier and now the Navy is producing The Negro Sailor in Hollywood. The next documentary film that I would like to see made by some government agency

is one on the Negro war worker. Such a film, if it's to be factual, would have to show Negroes and whites working together in war plants. Large, segregated units of Negroes in defense plants are rare. A Government sponsored picture that would make this clear would be a clean-cut jab against discrimination. It would also be an eye-opener for Hollywood producers, most of whom still hesitate to picture Negroes and whites working or even talking, walking or eating together. The only time they permit such intimacies on the screen is when the Negro in the case is a comedian.



The screen is far behind the stage in this respect. While the theatre, in plays like Decision, Men to the Sea, On The Town is striving for a more richer democratic treatment of Negro artists and Negro themes, the film industry continues to offend with their sickening caricatures.

In line with this, Seymour Slavin, President of the CPA Ocean Hill Club writes:

"One of the most vicious and chauvinistic movies I have seen around in a long time is an old short called A Star Is Born featuring Danny Kaye. The movie, a comedy, has some really insulting scenes to our fellow-citizens—the Negroes. One scene is outstanding for its vulgar dialogue, Danny Kaye is wooing a girl who has her back to him; she

turns around and she happens to be a young Negro girl (portrayed as a dull-witted, Stepin-Fechit type). Danny's comment is 'I guess I went too far South.' The picture is evidently an old one, but I was under the impression that movie exhibitors, especially in New York had developed a deeper respect for their patron's taste. Am convinced that this offensive picture should be withdrawn."

SEPIA THESPIANS CAST IN MANY FILM ROLES

HOLLYWOOD—(ANP)—Following the usual holiday lull, when in all Hollywood there were only 43 pictures being made up to Christmas eve, all the studios have swung back into action and a number of colored featured players are already on call. There is expected to be a considerable increase in the number of atmosphere players or demus Stewart in "Col. Effington's extras" soon if the latitude al-Raid," at 20th Century-Fox, other lowed when the script calls for players who had to finish after the "mixed" crowds in forthcoming holidays were as follows:

On the Paramount lot was "Duffy's Tavern," starring Ed Gardner and Marjorie Reynolds and Eddie Green, with Gonzales James and Milton Shockley in supporting roles under the direction of Hal Walker. Also on the same lot is "The Lost Weekend," starring Ray Milland and Jane Wyman, with Ernest Whitman, Edward Patrick and Rolland Jones . . . and "Good Intentions," starring Eddie Bracken and Veronica Lake, used Milton Shockley. The picture is under the direction of George Marshall.

Shooting on the 20th Century-Fox lot is "Col. Effington's Raid," under the direction of Irving Pichel, starring Charles Coburn and Joan Bennett, added Chester Jones, Anita Brown and Leroy Edwards. MGM had on call Walter Knox to play in "Weekend at the Waldorf," starring Lana Turner, Ginger Rogers, Van Johnson and Walter Pidgeon. The picture is under the direction of Robert Leonard. Also on MGM's lot is "Twice Blessed," starring James Craig and Gail Patrick. The director is Harry Beaumont. "Utah," starring Roy Rogers and Gabby Hayes, called Richard Coleman. The picture is under the direction of John English.

Negroes Were Forgotten By Films' Academy Award Group

Chicago Defender Ill.

By HARRY LEVETTE

HOLLYWOOD — (ANP) — Al-

though the 1944 Academy award is now history, it is still the subject of much discussion. Due to the unusual victory in which "Going My Way" starring Bing Crosby won both for the star, supporting cast, and the director, hands down.

However although the colored film fans have been watching the contest more interestedly as each day grew nearer, there were no colored players in the supporting cast of the winner. There were quite a few who played in pictures that were giving "Going My Way" a run for the money until it finally swept into the home stretch by many lengths. Among these were: "Hollywood Canteen" starring Bette Davis under the direction of Davis Prince, with Clarence Marsalius, Casey Thompson, Lena Torrence, Suzette Johnson, Daisy Bufford, Monica Carter, Audrey Jackson, Ray Martin, Walter Dennis, James Burch, Bob Johnson, Curry Lee Calmes, Rudolph Hunter, Ed Leo Davis, and a host of others in the supporting cast. Another picture receiving honorable mention was "Lifeboat," starring Tallulah Bankhead and John Hodiak, under the direction of Alfred Hitchcock, with Canada Lee doing a splendid supporting role. Incidentally this was Canada Lee's film debut, having been brought here from New York, after a long sensational run in the stage play "Native Son." In "Lifeboat," he created the role of the only Negro member among eight men and women survivors from a ship torpedoed by a German U-boat.

In "Gaslight," at MGM starring Ingrid Bergman and Charles Boyer, a number of colored players took part in varied roles including Anita Brown, who recently finished Disney's "Uncle Remus" and who is under special assignment for cartoon pictures at MGM.

"Since You Went Away" starring Joseph Cotton, Claudette Colbert, Jennifer Jones, Shirley Temple, Robert Walker, and Monte Woolley, gave Hattie McDaniel an important part in the cast which reflected new honors on her art to add to those she won in Selznick's "Gone With the Wind," making her the first colored player to win an academy award.

The "Double Indemnity," a tense psychological drama filmed at Paramount, Sam McDaniel, veteran of stage, screen, radio and dance bands had an important role.

For the first time in its eventful, important history, the academy presented a specially made "Cinemontage" on the screen of Grauman's Chinese theatre displaying scenes all the nominations. Particularly effective and enlightening for a nervous audience—one that was so tense you could hear a pin drop.

No Hope For Us
With Hattie in Films

Wash. 2-13-45

We saw Hattie McDaniel in "3 Is A Family" the other night and as we left the theatre, we strongly felt that there was no hope for the Negro in movies as long as people like Hattie McDaniel had anything to do with it. Her role as the family maid—a scotch-drinking, laughing, flirting, nameless colored woman who the lady of the house (Fay Bainter) had picked up on a subway—was disgraceful, not only to those white and colored who see the picture, but to the 13,000,000 Negroes in America who are 'branded' as being typical of her portrayal—irresponsible and worthless. . . .

We can't exactly understand why we feel Hattie such a disgrace—except that this was the worst she's done. . . . An Oscar winner, her best part was in "Gone With The Wind"—her worst, until "A Is A Family," was the loud, noisy part in "Star Spangled Rhythm" where the whole Negro scene was pitiful. . . . The day and age of bowing down to white skin as inferior, ignorant servants is just about over. . . . Why Hattie holds on to it is beyond us.

2-13-45

It isn't that we object to Hattie's portrayal as a maid. She isn't Lena Horne or Hazel Scott, after all. It's just that she overdoes the part. . . . She puts too much Aunt Jemima in it, too much 'Harlem slang'. . . . Scenes like the one in which Hattie gets drunk off the family scotch, takes the twins out for a ride singing "I got spurs that jingle, jangle, jingle" and flirts with a colored eye-popping moving man while two others in the back put the twins on the truck as furniture, are pathetic. . . . And when the twin's parents search for Hattie, describing her as a "colored mammy"—it was too much!

But the point we want to make clear is that "3 Is A Family" is a riotous comedy with everybody acting crazy. There's a doctor

who can't see and keeps going into the closet for the exit but at least he is a doctor! . . . Then, there's dumb Arthur Lake of the "Bumstead" series who, as an expected father, acts more like a hi-school freshman on his first date. But white actors can get by with murder whereas colored people like Hattie McDaniel have to be extra good. . . . Therefore, Hattie, as the lone Negro star of the film, was a flop because her acting stank and it stood out! 2-13-45

Lena Horne has made us proud of her and recently even Clarence Muse, a former 'dean of Uncle Toms' turned down a role as Uncle Remus for Disney because it wouldn't help his race. . . . Each day, new roads are opened and old traditions broken to the benefit of the Negro actor. . . . But how far can Lena and Muse get refusing rotten parts if Hattie McDaniel will sweep up behind them?

Hazel A Wow in 'Rhapsody' But Film NG to Anne Brown

People's Voice

7-7-45

What comes very close to being the most sensational individual sequence ever given to a Negro performer in the history of the motion picture industry is the one handed Hazel Scott in the Warner Brothers' biography of George Gershwin, which bears the title of his greatest single contribution to the music of America "Rhapsody In Blue." And what the ex queen of the night club circuit, now addressing her talents exclusively to the concert field, does with the opportunity is a caution! She sings, she speaks French, she turns on that personality and, naturally, she gives that eighty-eight a going over the likes of which you haven't heard since Hector was a junior resident in the kennels.

But if the treatment given Miss Scott is an exciting pleasure and compliment to Negro artistry the presentation of talented Anne Brown is a disgusting converse for which there is absolutely no excuse. To begin with some wooden head in a position of authority, in deference to God knows who, saw fit to smear that dark brown



Atlanta World

5-27-45

NEGRO FILM AT 81 "Paradise in Harlem" a sprightly musical featuring an all-star Negro cast headed by Lucky Millinder and his orchestra opens a three-day run to day at Bailey's 81 the-

atre. Bessie Smith, the Georgia-born queen of the blues, also has a role in the film which is slated to open at the Royal theatre Wednesday.

rhythms start grooving through the theatre.

"Rhapsody" is naturally weighted with a weak story as semi-factual biographies usually are but, the Gershwin music is divine and always listenable—even nearly three hours of it. But Warners owe a double apology on Anne Brown. Joe Bostic.

To get back to the positive—and desirable—part of the film which is Miss Scott's sequence, it is positively exhilarating to see a Negro artist being presented in a complimentary manner minus the stereotyped didoes and you're ready to shout hallelujah in the aisles when she comes up with a passel of perfect French diction. And you want to shout in ecstasy of a different sort when her swing

Film Guild commends two Warner Bros. films

BY PHIL CARTER

Two film shorts scheduled for early release by Warner Bros. studios gained the hearty commendation of the Interracial Film and Radio Guild, according to a statement issued last week by Norman O. Houston, chairman of the organization's board of directors.

The films cited were: "It Happened in Springfield," a dramatization of the famous Springfield, Mass., school system plan to eradicate racial intolerance; and one of the "Overseas Roundup" shorts which includes a sequence titled, "Our Fighting Engineers," showing Negro troops in action in the South Pacific. The "Overseas Roundup" series is edited and released by Warner Bros. from film footage supplied by the various branches of the armed services.

In commenting on "It Happened in Springfield," Mr. Houston said: "This is one of the most potent and constructive films ever to have come from Hollywood. It cuts to the very core of the cancerous growth of fascist racial intolerance which if allowed to spread would poison the whole body of American democracy."

"Although the picture does not name any particular minority group as the most potential victims of racial bigotry, it sounds a ringing warning against the theory of racial superiority and prejudice."

"In approaching the many millions of theater goers with their first film lesson in practical democracy, I feel that Warner Bros. has made a great contribution toward transforming the ideas and ideals of the late President Roosevelt into a living actuality."

Equally as enthusiastic were his remarks regarding the "Our Fighting Engineers" sequence in "Overseas Roundup."

Said Mr. Houston: "Appearing as a factual newsreel account, this film is the type of screen war reporting Negroes have been asking for since Pearl Harbor. By showing the Negro soldier's mastery of technical machinery, it is proved that if given the chance, Negro soldiers and civilians can become very worthwhile citizens of our democracy. We can assume that many in the Engineers Corps who have in a relatively short time developed these highly skilled professions and crafts, came from

rural backgrounds completely foreign to this sort of accomplishment."

"Also, by illustrating how easily these men can swing from handling a giant bulldozer or steam shovel to handling a machine gun, the film proves the Negro's ability not only to work, but to fight for his country."

World premiere of "Wings for This Man" at Tuskegee

TUSKEGEE ARMY AIR FIELD, Ala.—World premiere of the official Army Air Forces' "Wings for This Man", filmed almost in its entirety during the third anniversary at the Tuskegee Army Air Field, was shown at the Post Theatre here April 16, as a special feature of the cadet graduation exercises.

"Wings for this Man", released by the First AAF Motion Picture Unit, Culver City, Calif., is one of the best films on the training of Negro servicemen to come out of this war, according to Army public relations. The film will document the development and progress of Tuskegee Army Air Field, tracing its growth from a huddle of tents and men and officers to today's modern air field teeming with activity. The training of cadets from preflight up is vividly pictorialized, with some excellent scenes of the 332nd Fighter Group in action overseas showing ex-cadets full-blown and tried: shooting the enemy from the skies.

With few omissions, "Wings for This Man" is a step-by-step account of men doing the things that make up the tole of an Army Air Field. Instructors, mechanics, crew members, etc., play minor roles in the story telling.

All courses essential to the pilot are touched on, from classroom to calisthenics; from flying the Link Trainer to flying combat missions. . . all is told. Even those flight officers who have given "the last full measure" are not forgotten. It is a hard told story of America's largest minority's sons' half-hearted integration into U.S. Army's nobby set. However, "Wings for This Man" depicts the Negro fighter pilot as he actually is, with the tacit understanding, gotten by all, that he's a warrior apart.

Warner's Anti-Prejudice Film

HOLLYWOOD, Cal.—The Council for Civic Unity has issued the following opinions on the merits of a Warner Bros featurette, **It Happened in Springfield**, now showing at local theatres. These comments, the Council says, are not intentionally destructive. The hope is that "later films will deal more squarely with the issues involved."

It Happened in Springfield is an attempt to say something important about an issue of vital significance to domestic and world peace—prejudice and bigotry on the "home front." On a subject that is so badly in need of good educational materials, it is disappointing to find **It Happened in Springfield** a rather sentimental document missing the most critical aspects of prejudice in this country.

The selection of a Scandinavian resident of 30 years residence and citizenship as the persecuted figure was not a happy one. Anti-foreign sentiment, particularly toward north Europeans, is for the most part a dead issue. The assumption that spectators will reason from prejudice against Mr. Knudson to prejudice against Jews or prejudice against Negroes is not sustained by what we know about learning and emotional processes.

Race prejudice and anti-Semitism, the two most crucial aspects of prejudice in America are almost entirely neglected. In one scene a small Chinese boy "exhibits" his intelligence by naming the flags of the United Nations. This "exhibition" would be considered itself a type of discrimination by many colored persons.

This film has an emotional appeal, and, although a bit on the sentimental side, should have some effect in the area which deals with anti-foreign prejudice. It is too much to expect that a featurette will be able to present adequately the complexities of motivations that bring about prejudices in the community. This film uses the political motive, a bit oversimplified.

The selection of incidents from the Springfield schools' program showed almost exclusively the use of verbalistic methods. The chanting of words and learning of pious phrases will not form, on the part of the child, an understanding attitude capable of withstanding the

complex forces in the community that tend to force upon all children the prejudices and bigotries held by a portion of the community.

DOROTHY DANDRIDGE, LINDA L. YOUNGSTER

GREAT AS GROWN UP. Chicago Defender 7-7-45

By PHIL CARTER
HOLLYWOOD — If you've been following show business for a few years, don't look now, but little Dottie Dandridge has grown up!

Go see her in Warner Bros. picture, "Pillow to Post," and you'll find out she's no longer the younger member of the kid sister act, the Dandridge sisters, which played the Cotton Club in 1937.

As a matter of fact, she's no longer Dottie Dandridge. In private life she is Mrs. Harold Nicholas, wife of another junior member of an equally famous family act, the Nicholas brothers. And if you still don't want to admit that time has flown — they have a two-year-old baby girl, Harolyn.

Yes, sir. The little girl who a minute ago was running around on a stage in pigtails, is now a full-fledged artist. In "Pillow to Post" she appears as a featured singer with Louis Armstrong and his band. Tempus fugit, and how's your rheumatism?

One doesn't quite have to be an octogenarian to remember the Dandridge sisters. The act was formed when Dottie, Vivian and a playmate, Etta Jones, were in their teens. Dottie has been on the stage since she was 6 years old in an act which included her mother, Ruby, her aunt and Vivian.

Dottie did acrobatics, ballet, played the violin; while Vivian danced and played the piano. The two girls learned their music from their mother who is now a successful radio artist.

When the Dandridge sisters went into the Cotton Club it had just been moved from Harlem to Broadway. The show, headed by Cab Calloway, also included, June Richmond, Dynamite Hooker, the Berry brothers, Sister Tharpe, and the Nicholas brothers.

That's right, there's where Dottie met Harold Nicholas. However, it wasn't until the Dandridge sisters had gone to England on a vaudeville tour, which incidentally, was cut short by the war, that the marital merger of the two infant members of theatrical royalty was planned.

They were married in Los Angeles in September, 1942. Although California and the movie industry, for two people so gifted, has meant much, circumstances caused each to take extended vacations from their work.

The Nicholas brothers were temporarily broken up when Fayard went into the army. He has since been discharged and the team is going on to new highs. Dottie took time out to have her daughter.

Her appearance in "Pillow to Post" what Louis Armstrong was somewhat of a reunion. Old Satchmo headed one of the Cotton Club shows on Broadway in which the Dandridge sisters were featured.

So you can imagine, if you feel a little surprised at the sudden maturity of Dottie Dandridge, think how Louis Armstrong feels. While they were playing the Cotton Club, he probably had to take her milk backstage between shows.

Wants Move On Dixie Attitude Toward Negroes

I LIKE movies. Back in peace time I viewed about 200 motion pictures a year. My preference was for such productions as *Mutiny on the Bounty*, *Ebb Tide*, *Petrified Forest* and others of a similar type. I also enjoyed light-hearted movies such as *You Can't Take It With You* and *It Happened One Night*. Hollywood was doing a good job in presenting good scripts, the world's foremost actors, excellent directors, and all at a very modest cost to the movie goer. In fact, I can think of no other amusement which offered so much high class talent at so little cost to the public.

Having given Hollywood due credit I now take the liberty of criticizing it. Long before Pearl Harbor Hollywood made motion pictures in which the Nazis were depicted as sadists, a very accurate analysis as recent investigations have revealed. Now I didn't mind Hollywood's depiction of a Germany gone wrong. After all, material is where you find it and the findings were plentiful in Naziland. Also, these pictures were good box office (financially profitable) and that's what counts in the moving picture industry; in fact, if a plot offends the people of a certain section Hollywood refuses to produce it. Not that the movie producers don't want to crusade for democracy at home as well as abroad, but they are concerned about the box office in one certain section.

Now all I ask of Hollywood is that it make a picture about the humiliation and suffering imposed upon the Negro by America's own counterpart and predecessor of the Nazis, namely, the Southern white supremacy gang. A powerful movie could be made about the inhuman treatment inflicted upon the Negro by cruel Southerners, and without resorting to fiction. 6-30-45

No doubt Hollywood will answer that a motion picture of this type would be poor box office, that Southern movie houses would refuse to show it. Granted that such would be the case, I have a suggestion to make. Let the various interracial groups, the NAACP, Urban League, also the Catholic and Jewish societies conduct a financial campaign to underwrite any possible loss which the movie magnates might suffer in presenting such a picture.

Perhaps you wonder at my suggesting that Catholic and Jewish groups help underwrite a movie depicting the raw deal handed the Negro by hateful Southerners. Well, it would be a test of their sincerity in the cause of a minority group other than their own. And it would be a good investment for them, because a movie showing the brutality of the Ku Klux South would put a dent into the activities of the Klan in other sections of America where it promotes anti-Catholicism and anti-Semitism.

By the way, Hollywood has guessed wrong before in estimating the possible financial returns from certain pic-

tures. Little did the movie magnates dream that "Going My Way" and "A Song For Bernadette," both distinctly Catholic pictures, would draw so well at the box office. These two motion pictures didn't need any support from the anti-Catholic Southerners to become smashing financial successes. Who can tell? Maybe a movie depicting Southern inhumanity toward Negroes might be a smashing box office success.—(By Emmet Phillips for ANP.)



ALDA & LESLIE

At the top of the credit list, George Gershwin.

The New Pictures 7-2-45

Rhapsody in Blue (Warner) is a finer memorial to the late, great George Gershwin than Hollywood, after its tinselly tributes to Chopin (*A Song to Remember*) and Victor Herbert (*The Great Victor Herbert*), might have been expected to accord. All the more praiseworthy because it deals with themes often fatal to good picture-making, *Rhapsody* manages to portray a genius without groveling awe, to follow a rags to riches career without wallowing in melodrama, and to picture a warmly devoted, richly accented Jewish family on New York's lower East Side without slobberings of sentiment or catalepsies of caricature.

Sonya Levien's original story of Gershwin's progress from a penny arcade pianola to fabulous success and tragic death has been adapted by Scripters Howard Koch and Elliot Paul with simplicity and reasonable fidelity. Newcomer Robert Alda looks enough like Gershwin and, with the aid of some astute photography, fakes his piano playing skilfully enough to be convincing in the cacophony of Remick's, a music publishing company, and impressive at a concert grand in Manhattan's Aeolian Hall. 7-2-45

Actor Alda never quite conveys the inward drive that consumed Gershwin at the age 38, but the sincerity and assurance of the surrounding players focus on him a force and dignity that make the central character amply credible.

As card-playing Papa Gershwin, Morris Carnovsky blends humility, humor and awesome respect for his gifted son. ("How nice you write it out, Georgie, such black ink," he says, examining in uncomprehending wonder George's first musical manuscript.) Herbert Rudley and Albert Basserman underplay with moving simplicity the difficult roles of a retiring, satellite brother and a music teacher distrustful of Mammon's claims on his favorite pupil. Oscar Levant, as himself, needs no acting skill to project his practiced cockiness, but respect for his late friend in real life has given his comic relief performance an unexpected depth. The inevitable love interest is prettily provided by Joan Leslie. 7-2-45

If *Rhapsody in Blue* fails to reveal in full the source and nature of the artistry that lay behind its hero's restless introspection, its music is ample compensation. With no story at all, this two-hour concert of Gershwin music would be well worth

the price of admission. The shimmering ragtime of many a half-forgotten early hit, beaten out by an invisible Oscar Levant; the brazen love call of the Winter Garden smash *Swanee*, groaned in all its original agony by blackfaced Al Jolson; Anne Brown's superb soprano raised again in the music of *Porgy and Bess*; and *The Man I Love* given an added pinch of pepper by Hazel Scott's post-graduate left hand are only a few of the courses served up in this lavish Gershwin feast. For dessert and liqueur there is a spine-tingling performance of the *Rhapsody in Blue*, arranged, conducted and played by three members of the original priesthood—Ferde Grofé, Paul Whiteman and Levant.

Warner Brothers and Director Irving

happer can be justly proud of their production. But in any list of credits for the picture's resounding success, the top name should be Gershwin's own.

Interracial Guild Formed To Watch Movies, Stage

People's Voice N.Y. 1-20-45

HOLLYWOOD—The Walt Disney Studios have begun work on the controversial full-length film, "Uncle Remus." Studio officials however, have assured some newspaper writers here that the picture will not be degrading to the Negro race, but will be "a monument to the race." They say that Uncle Remus will be portrayed as a kindly, philosophical old man.

Hattie McDaniel will play the role of Tempie, who will be portrayed, according to film officials, as a wise, philosophical woman, destined to tongue-lash all offenders back into the paths of good behavior. 1-20-45

The feature will be revolutionary, in that it will combine "flesh" with cartoon characters. Real life characters, like Uncle Remus (to be played by Jimmy Basquette), the little white boy, to whom Uncle Remus tells his stories, Tempie, and others will be played by real actors, while the wolf, the fox and other animals will be cartoon drawings, with real voices talking for them. They are scheduled to speak in Negro dialect.

INTERRACIAL GUILD FORMED

It is believed that the picture has been softened due to the protests of Negroes when it was first announced. Since its first announcement, Leon Hardwick, theatrical editor of the Los Angeles Sentinel, and others on the West Coast set about to create an organization for the purpose of watching the movies and the stage to assure dignified treatment of minority group characters. 1-20-45

Recently, they succeeded in organizing and incorporating the Interracial Film and Radio Guild, which has received the endorsement of many nationally prominent leaders. George H. Schuyler of the Pittsburgh Courier and Adam Clayton Powell jr, of the People's Voice, have accepted positions on its national advisory committee. Caleb Peterson is executive field director; Norman O. Houston is chairman of the board of directors; Leon Hardwick is

By MICHAEL CARTER NEW YORK

If you have the patience to sit through a full 60 minutes of "Thrill of a Romance," one of the most inane, pointless films ever manufactured, you will be rewarded by four minutes of music by Jerry Scott, MGM's 16-year-old newly found colored singer.

Scott would have to be extra good to make the rest of the film endurable, which it isn't. The action takes place in a luxurious resort-hotel where Van Johnson, an air force major, is recuperating, Esther Williams and her cad husband were to be honeymooning and Jerry Scott is bell hopping around.

Although the action covers only seven days, it seems much longer as you watch it.

Has Run of Picture

Throughout the picture you get glimpses of Scott, who technicians well, and you know he's being built up for something.

You see him lugging beach rolls and doing other things morning, noon and night. It makes you wonder what kind of hours he's supposed to be working. Anyhow, he gets his chance and sings a song. He has no actual part in the development of the plot, but most of the players are just moveable backdrops for the scenery anyhow.

Scott is decked out in a Hollywood version of a Hollywood hotel bellhop's uniform. He's a servant, but not servile. The role calls for him to show fear—stage fright—and this he does, but unlike other portrayals of fear frequently written for colored players on the screen, Scott's fear is a childish, normal, even an endearing thing. He captivates the audience.

There are some other singers in the picture too. They start singing at the drop of a hat and just sing away. Perhaps the film bored them too.

Has Respectable Part

The one bright spot is the fact that Scott is not mistreated. It's a respectable part. I took no offense at his fanciful uniform when I considered the equally splashy set the producers used. It fits in.

Scott does not have a regular contract with MGM but was hired for this one spot and this may be the young man's big chance.

MGM's publicity department doesn't have much material on him, but they think he comes from Chicago. It's his first picture, and the critics from the New York

papers who attended the private pre-run screening here liked him and think this is the beginning of a young colored male singer. He's good looking too.

Personalities of Radio, Screen, Studios Honored

By LEON HARDWICK

HOLLYWOOD—One of the most significant demonstrations of interracial progress ever staged here was the second annual Interracial Film and Radio Guide's unit awards assembly at the Shrine Auditorium on Thursday evening. 6-2-45

Orson Welles, Bette Davis, Lena Horne and other top-notch figures of the motion picture and radio world were honored for their contributions to national unity and universal understanding.

With Alan Mowbray doing a masterful job as master of ceremonies, the affair, sponsored by the Interracial Film and Radio Guide, Inc., got off to a flying start with unity awards going to Al Jarvis, James Wong Howe, Ben Carter, Mantan Moreland, Earl Robinson and Clarence Muse.

Frank Samuels, American Broadcasting Co. executive, accepted the award for the Southernaires.

Welles Speaks

Highlight of the evening was the address by Orson Welles, who warned his mixed audience against laxity in organization and urged more concentration on solution of domestic problems before trying to solve the problems of the world. Presenting the award to Welles on behalf of IFRG was Eunice Carter of New York, chairman of the trustee board of the National Council of Negro Women.

Lena Horne received a unity trophy for "her dignity and achievement in motion pictures." The Columbia Broadcasting System's Pacific network was honored for its public service feature, "Destination Tomorrow." 6-2-45

For her outstanding contribution to interracial harmony, Bette Davis received her award, with Norman O. Houston, chairman of the IFRG board of directors, making the presentation. Top radio award went to Nathan Strouse, president of WMCA, New York, represented by Joan Caulfield.

"Thunder Rock" Honored

Major Leslie Duston, British vice-consul, accepted the trophy for the English-made film "Thunder Rock," selected as top British

film of the year. Gaining honors for production of "The Rainbow" was the Ukrainian Studios. Acceptance was by Eugene Tumantzev, Soviet consul.

C. Dupau, of Azteca Films, accepted the award for "El Padre Morales," chosen the best Mexican-made film of the year. The highest unity award, the Franklin Delano Roosevelt Memorial Trophy, went to Warner Bros. as the studio contributing most to universal understanding through the medium of motion pictures. 6-2-45

Gabriel Dennis, Secretary of State of the Republic of Liberia, representing the IFRG, presented the award to Alan Hale, representing Warner Bros. Other award winners were Norman Corwin, Bob Burns, the Charioteers, Pando S. Berman, producer of the MGM film "Dragonseed"; Eddie Green, Eddie (Rochester) Anderson, Bing Crosby and John B. Hughes.



JERRY SCOTT

"Congo" Pix Shows Rebirth From Pagan to Christian in 60 Years

By PHIL CARTER

HOLLYWOOD—A blueprint of how the motion picture industry can shoulder its responsibility for bringing about a better understanding between the many strange peoples the war has introduced to each other, can be seen in the Warner Brothers' short, "Congo," now playing the neighborhood theatres.

Far from the type of African travelogue which heretofore has led the world to believe that the dark continent is populated solely by primitive savages, "Congo" is an intelligent exposition of the phenomenal development made by the inhabitants of the Belgian colony in the short span of 60 years.

It shows their change from pagan worship to Christianity; from erotic practices to the mastery of medical science.

Not to Be Underestimated—No underrating of the far reaching educational value of such a film should be made; for it necessarily follows that if, as the picture indicates, during the brief interlude between the administrations of two Presidents, Grover Cleveland and Franklin D. Roosevelt, colored people in Africa rose from disciples of witchcraft to conductors of hygienic child clinics, then no one can say the most complex opportunity is too much for the colored American to grasp.

Particularly is "Congo" significant now, when world's best minds are mulling over the destiny of the whole colonial system at the San Francisco Conference. In it is vividly illustrated the great contributions to war and peace being made by members of the darker races.

And more than having perfected the necessary skills for manning the machines which process rubber growing in their native land, the film reveals that the natives of the Congo have sent their share of men to the battle-fronts.

Too Familiar: In Memphis, Tenn., film censors banned the movie "Brewster's Millions," which features ROCHESTER (EDDIE ANDERSON) in an important role. Rochester, they said, "has much too familiar a way about him, and the picture presents too much social equality and racial mixture." The board added that people of the South did not wish to see Negroes in starring roles.

Los Angeles Tribune
Los Angeles, Calif.

CLARENCE MUSE
REFUSES TO 'UNCLE TOM'

Stop the presses!
Replate the front page!
Hallelujah! The Millenium has come!
Please excuse our hysteria, but we think we have just cause. When we calm down, we'll offer up a prayer of thanksgiving. As a matter of fact, we think we'll petition President Roosevelt to change Thanksgiving Day again, this time to January.

One of the axioms of journalism is "when a man bites a dog, it's news." Well, forever shading that erstwhile sensation is the latest word from Clarence Muse, famed as the dea of Uncle Toms.

Given over his own signature and in his right mind, Clarence Muse has announced that he will "Uncle Tom" no more; and that he has begun his reformation by turning down one of the roles in Walt Disney's film version of "Uncle Remus."

Issuing a statement in support of the Interracial Film and Radio Guide's condemnation of "Uncle Remus," Muse said he thinks "it is high time we at home did something about our cultural advancement."

And to show that his heart's in the right place, he has criticized the proposed treatment of the Uncle Remus film to the producers, suggested what he felt were improvements, and for himself, "refused to wear the old, worn, ragged costumes of the 'period,' as desired by the studio."

Instead, Muse said, he "searched Carter Woodson's books and other books of that period and created a dignified type of costume worthy of a humble Negro" which was turned down by the producers.

**ANTI-NEGRO PICTURE
ANGERS SO. PACIFIC
SOLDIERS**

WITH THE U. S. ARMY IN THE PACIFIC (ANP)—Hollywood could have made a worthwhile contribution to better race relations by not filming

"Sunday, Go to Meeting Time," a Merrie Melody cartoon.

That picture made the GI's around here, white and Negro, very angry.

"A great many people now are working to bring around a better understanding between the white and colored people," said one, "but this cartoon served only to make the colored race look ridiculous."

"Hollywood can make a great contribution toward a better understanding between all the peoples of the world. The money spent on this cartoon could have been spent on a short featuring some of the great colored actors in show business today. Several colored men have gained honor for themselves and their race in combat. Their stories would make great motion picture material. Why not use them?"

Negro and white GI's in the European Theatre of Operation have also passed their resentment against anti-Negro pictures, especially the motion picture called "Syncopation."

**Discovers New
New York
Romantic Male
Amsterdam News
Lead For Film**

**Believes Duke Williams
Has The Stuff To Satisfy;
Is At Present Making Movie**

At long last a young actor has stepped forward to challenge the skeptics who have said that there are no sepiu romantic leads who can convincingly play opposite our glamorous leading ladies with any degree of finesse that is believable to the stage and movie fans. The challenger is Duke Williams, who no longer than last fall was bitten by the acting bug and threw overboard his athletic pursuits and is now madly in love with the grease paint and camera.

His role of Lester, the shy gob in "Anna Lucasta" allows him little opportunity to demonstrate his romantic histrionics. But, according to Bud Pollard, producer of the romantic comedy now being filmed at the Fort Lee, N. J. Studios, Duke has

the stuff. Playing opposite Francine Everett, actress and former wife of Rex Ingram, Duke on the screen will compare favorably with Hollywood's best heartbusters.

Says He Loves It

The script allows the young actor numerous opportunities for love scenes at which time he tries to win the heart of the lovely Francine. The gist of the story is that a lieutenant who is the son of a judge has family difficulties when the latter objects to his love for a young lady who is slightly on the shaded side of life. Lou Schwarz, acting school marm from St. Louis, Stepin Fetchit, Milton Woods and Dots Johnson are also featured in the picture.

"I got into this business accidentally. But now I love it. I am taking acting and singing lessons to keep improving. If anybody doubts that I won't be convincing, just let them wait and see "Bigtimers" (the name of the picture)" says Duke. To which we say okay — we're from Missouri. You got to show us — meanwhile we'll wait.

Is Rex Ingram De Lawd, The Devil, Monster, or Scholarly Gentleman?

N.Y. Amsterdam News

It is a question as to whether Rex Ingram is De Lawd, the Devil, or a gentleman. Being out of mortal mold he could hardly aspire to the everlasting magnanimity of the Omnipotent; because he is engrossed in helping his fellow human beings, you could never ascribe to him the qualities of Satan; yet, in the traditional interpretation of the term gentleman, Rex couldn't be classified as the over-groomed namby-pamby the word has come to signify.

Ingram is just a big, full-living "Drums of the Bayou." Rex has ap-human being with the added asset appeared in scores of movies, among of being able to act to the hilt the which were "The Ten Command-many roles on the screen, stage, and radio that this terrific tal-Wanderer," "The Big Parade," ent and personality have won for "King Kong," "Sign of the him. However, millions have come Cross," "Emperor Jones," "Trader to know him as De Lawd in "Green Horn," "Four Feathers" and "Cap-Pastures," as the ingenious, devil-tain Blood."

Ingram always manages to adopt himself to the role he is to portray with convincing excellence, hence the controversy as to what the real man is like.

A Versatile Actor

Where an actor as versatile as Ingram is involved, the controversy must continue because of the broadness of his creative imagination and dramatic ability. For instance in his next Columbia starring vehicle "A Thousand and One Nights," Ingram plays the part of a monstrous, ferocious giant, the like of which has never before been seen on the screen. The role is taken from the substance of Oriental folklore and conjured by camera magic to more than equal the finest fantasies of the Indian fakirs.

The cameras transform Ingram to three times human size, able to withstand right hand sword thrusts, lift grown men by his finger tips, and able to tantalize his

victims all the while with effortless jibes. It will be impossible for millions not to think of Rex as a terrible giant until they see him again in another role, maybe as a priest, a poet, an emperor or as a lowly Southern share-cropper.

He's Scholarly, Too

Ingram's very presence in the theatre is a contradiction. He was born on the Robert E. Lee on Old Man River," between Natchez and Somewhere. He graduated from Northwestern University with a degree in medicine and the Phi Beta Kappa key for high scholastic honors—is not a doctor, nor does he profess to be a scholar. He is six feet, two and a half inches tall, was a four letter man in college athletics, but lays no claim to being an athlete. He doesn't sing or dance professionally; he's just an actor, he emphasizes, and the records bear him out.

Other Successes

He has appeared in such important stage plays as "Porgy," "Once in a Lifetime," "Going Home,"

PEOPLE IN THE NEWS



Sinatra and cast confer

The singer and the kids who appear with him in *The House I Live In*, an RKO short aimed at combatting intolerance, snapped on the set. The film, which was inspired by Sinatra's work in schools and youth groups in behalf of tolerance, will be released next month. All profits from the showing, the studio has announced, will be donated to organizations combatting juvenile delinquency. Producer Frank Ross, who first suggested *The House I Live In*, Director Mervyn Leroy, and Sinatra all donated their services. The script is by Alfred Maltz, author of *The Cross and the Arrow*.

A Long-Delayed Holiday

Strange Holiday is a film with a significant history. It started out as an Arch Oboler radio play, *This Precious Freedom*, in October, 1940. It was an anti-Nazi play and NBC tried to ban it but reconsidered when Oboler threatened to quit and the sponsor, Proctor & Gamble, intervened.

Once aired, it won the Ohio State award as the year's outstanding commercial broadcast and General Motors bought it and had it made into a production incentive film by Oboler and Soundmasters Inc.

Completed in mid-1942, it was shown to General Motors executives and promptly shelved without public explanation. Oboler fought to get it shown, finally retrieved it from General Motors and sold it again to Metro-Goldwyn-Mayer. MGM held it for perhaps a year, debated whether to release it or to use it peace-meal as insert footage in other films, finally did neither. Oboler and Claude Rains at length bought it back from MGM and, after alterations in content and title, arranged for its present release by the independent Elite Pictures. The

Rialto Theater, which is traditionally game for anything, is now giving him.

In jail he demands a lawyer, cites his constitutional rights. But his old Negro cellmate gives him his first clue as to what he is up against.

"That part of the Constitution, about Rights," he says. "They threw it out."

"The way I figure it, them Germans, they didn't really lose the war."

"We did."

After this beginning, the film ardently tries to demonstrate what this means, in terms of lost hopes of people for their future, education for the children, comfort and security for the grownups, the right to speak your mind, the right to stand wondering, two plain-walk freely with your head up. It tries to tell how it happened—through unconcern of people with the real issues of the war, with the terms of the peace, with the rights of others.

At the end, with the Nazis still in power, Rains delivers an impassioned apostrophe to freedom from his cell and the film ends on this note with an epilogue in which the

PM Reviews

STRANGE HOLIDAY, an Elite Pictures film at the Rialto; with Claude Rains, Gloria Holden, Martin Kosleck, Milton Kibbee, Bobbie Stebbins, Barbara Bate, Paul Hilton, Priscilla Lyon and others; written, directed and produced by Arch Oboler.

voice of President Roosevelt relates the Four Freedoms.

Strange Holiday, despite its newfound relevance at this particular moment in the resurgence of fascist elements at home and abroad, is a curious mixture of sense and nonsense, of glowing humanity and long, maddening stretches of arty precocity. Inner voices pester Rains in his cell for what seems like eons; montages of mouths babble repetitively from the screen; innumerable camera cutenesses clutter up the screen; with the result: that the Rialto audience, which seemed to be trying earnestly to stick with the story, stirred restlessly at far too many intervals for any observer to fail to notice it. 10-21-45

The reason for this is clear: *Strange Holiday* tries to be two holidays at once—and the one which bothers the audience is Oboler's patent attempt to make the film a cinema-trickster's holiday as well as a warning against the danger of fascism in America.

THE HOUSE I LIVE IN (RKO-Radio) P.M. The Palace along with *The Spanish Main*, Frank Sinatra's short subject on race relations, climaxed by his singing the Earl Robinson-Lewis Allen *The House I Live In*. It is a simple, straight-from-the-shoulder short in which Sinatra encounters a group of boys who are victimizing one of their number because of his religion and race. He tells them a few exemplary stories they may never have considered before—about Colin Kelly and Meyer Levin of the famous Fortress crew who bombed the Jap battleship *Haruna*; about Dorie Miller, the Negro messman who manned a Navy gun at Pearl Harbor; about people of all races and creeds giving blood during the war to save the lives of our fighting men, regardless of color or religion. At the end he invites the boys into the recording studio and sings for them *The House I Live In*, beginning with the familiar theme "What is America to me?" Sinatra sings it earnestly and extremely well. When he has finished the kids get the idea and when they troop off their victim of the opening scene is one of the gang again. The film was made as a volunteer effort by producer Mervyn LeRoy and Frank Ross, with a script by Alfred Maltz. It should prove effective with youth wherever it is shown.—J. T. M.

This, That

By HAROLD TIMBERLAKE

New York Age

WHAT WE LIKE MOST:

ABOUT HOLLYWOOD—The pictures portray and express the fact(?) that all American Negroes are maids, cooks, powder-room attendants, sraecroppers, butlers, valets, elevator operators, servants and love "their white folks."

They are all dumb, have southern accents, love watermelon, very much afraid of ghosts or anything that resembles one (or two), can dance and sing, and love to roll their eyes and

show their teeth. We have yet to see a Hollywood darky without big white teeth. We love to take our time, are lazy, and only move fast when scared. Then we say, "Feet do yo' duty, or Ah'm gonna leave you heah."

When we dress up, we put on loud, flashy zoot suits and all gestures are exaggerated to suit. All Negroes will sing a spiritual in one scene and someone in the next, without batting an eye. For risk-life and limb for deah ol' massa, we get a pat on the head, bless'im. Any white man will take on and lick at least three of any other race. White people can put on burnt cork and pass for Negroes, fooling everyone, even Negroes.

ABOUT THE RAILY PRESS—Only Negroes are mentioned racially. All blondes are always beautiful. All dead women are comely, and ravishingly pretty. Negro men are always six foot tall and ape like. All we do is fight, rob and kill, unless we sing and dance. Labor is always wrong especially the CIO, the vast majority of whose unions draw no color line. All strikes are always labor's fault, management, poor thing, can barely make a profit harrassed as it is. All civil servants are bureaucrats (a scary word) Big advertisers can do no wrong, year in and year out. Lies are printed in THIS BIG, retractions this big. Slums, unemployment and security aren't half as important as murders, rapings and yellow journal-

ism.

ABOUT HARLEM—Most of the side streets are so well lighted, you can see almost six feet in front of you. Some of the tenements still feature lamp light, cold water, coal stoves and toilets in the halls. They would be condemned in any other section of the city. Rents are 25 per cent higher than for corresponding units in other parts of the city. Prices on 125th street are 4 to 20 per cent higher for merchandise than for similar junk downtown. Rotten meat in the butcher shops cost the same as fresh meat. Every 2nd store a beauty parlor, every third sells barbecue; every fourth, a church of some sort.



Stage Her Best Love

afro-American
BUTTERFLY McQUEEN, FILM AND STAGE STAR, GAVE UP NURSING FOR ACTING

Baltimore Md.
HOLLYWOOD—Butterfly McQueen, who is featured on the Danny Kaye show for Pabst Blue Ribbon Beer heard over the Columbia network, was born in Tampa, Fla., January 8, 1912. *11-24-45* Butterfly attended kindergarten and parochial schools in Tampa and Augusta, where the family later moved. At Augusta, she ap-

went on the road in "What a Life." *11-24-45* Selznick scouts picked her for her now famous role of Prissy in "Gone With the Wind," and Butterfly came to Hollywood in 1939 to work on the picture. Since then, she has appeared in many pictures including "The Women," and most recently in "Mildred Pierce." Also Student of Bible She lives alone with her mother in a modest Hollywood home which she owns. She is an avid reader, newspapers, books and magazines, and is a great student of the Bible. She does not drink or smoke and never attends night clubs. She keeps up with her tap and specialty dancing for professional



BUTTERFLY McQUEEN

peared in many amateur shows, giving an early indication of her flair for comedy. The family moved to New York in 1921 where Butterfly finished her grade and high school years. Much of their New York stay was spent in Babylon, Long Island. Stage Beckoned To Her Butterfly enrolled in the Lincoln Nursing School and spent six months there before she decided that the stage was her best love. Her first stage appearance was in "Brown Sugar," a vigorous play with a short run. Not discouraged, Butterfly enrolled in a competent dramatic school. In 1938, she was cast for "Brother Rat," and after her run with that production, she

purposes and is a follower of the Katherine Dunham school. She roller skates now and then just for the fun of it. Butterfly is respected by the entire profession and her special type of comedy is unequalled. Her high, fluttery voice is real, not simulated.

Some Notes on Army Films-- They Aid Fight for Democracy

Daily Worker
N.Y.C.N.Y.
By PVT. RALPH FRIEDMAN
I have seen some wonderful films in the army. One of them was called The Constitution and it vividly demonstrated how that great document was born and shaped in struggle, disagreements and compromises. It was a convincing lesson in history and a jolt to those who had come to believe, by reading the commercial press, that struggle cannot be democratic. Another movie "The Penny" used the sheaves of wheat (bread, the staff of life) the head of Lincoln (Of the People, by the People, for the People), In God We Trust (freedom of religion) Liberty (the rights of Americans), United States of America (unity) and E Pluribus Unum (teamwork) on a penny to show that America was a land worth the fighting for and pleaded for the men who had fought fascism overseas to strengthen democracy at home, to fight the anti-democratic forces at home. **SECURITY** Follow Me Again, with Dana Andrews (the Signal Corps used many Hollywood actors), showed the need for an army education program,

called for jobs and insisted that we had not really won the war if our returning soldiers could not find a land of security and democracy. The best of all the films, "Don't Be a Sucker," is a powerful blow at the fascist techniques of racial and religious demagoguery, the divide and conquer method. Mike, an American in his middle 20s, stops at a street corner meeting to hear a native fascist ("A two hundred percent American") spew the Gerald L. K. Smith poison. **SHOCKED** Mike is handed a pamphlet by one of the Fascist's stooges and starts thumbing through it. As he does, an elderly man asks Mike if the young American really believes the spiel the Fascist has been giving. "It make sense to me," says Mike, and as he does the Fascist attacks a fraternal organization to which Mike belongs. Mike is shocked; he can go for the rest of the program, but not for this. When the meeting breaks up Mike and the elderly man sit on a park bench. "You're not an American," says Mike. "We are all Americans," replies the man. "But you weren't born here," Mike persists. The elderly man, a kind and quiet-spoken scholar, explains that he was born in Hungary and was a college professor in Germany. He saw the Nazis come to power and he dramatically narrates the techniques the Nazis used to split the nation into many minority groups, and how they then proceeded to smash or gain control of each group with the end result, as we know so well, that freedom of worship, press, speech, listening and employment was abolished; books were burned, teachers exiled, thrown into concentration camps, killed or hunted like wild animals; all decency was brutally annihilated, science was ground under the Nazi boot, and all vestiges of democracy quickly disappeared. *12-11-45* Three Germans, all "Aryans" who permitted themselves to be lured to Hitlerism by Nazi promises, are traced from the point they turned against the Jews, Catholics and unions to their death in defeat. The farmer, for example, who joined the Nazis because Hitler promised

to give him the fat of the land, ends up with six feet of earth somewhere in Italy. These Germans betrayed their nation to Hitler. They swallowed the Nazi promises. They were suckers. The film ends with a beautiful plea for the unity of all democratic people in America, whatever race or religion they belong to, and with Mike tearing the Fascist pamphlet to shreds and tossing the torn lies into a sweeping breeze. I wish every American could see this movie. I strongly urge every progressive organization, trade union, grange and civic organization to obtain this film and show it to as wide an audience as possible. *12-11-45* I have before me the synopses of several other films. I would like to quote from a few of them: "Combat Exhaustion: "The term 'Combat Exhaustion' is being substituted for the usual term heretofore used of 'neurosis.' This combat exhaustion has also been formerly known as 'shell shock.' This film gives a discourse on the illness from the foxhole through all stages, the soldier being brought in from combat duty, study of his individual case, the treatments given and their results. This disease is divided into four divisions, terror state, anxious state, reactive depression and hysteria. Either of these four phases of combat exhaustion come from similar circumstances. "A visit through the ward confining these patients and an interview with the individuals is interesting. The hypnotic state applied to given patients is demonstrated, also the therapy used in treatment of this disease is illustrated. Approximately 30 to 60 percent of our casualties suffer from combat exhaustion and not a wound that would bring blood." And the last lines from the synopsis, "Here is Germany: "An enduring peace in Germany means more than the destruction of the physical might of the Nazi machine—it means reeducating the German people so that they do not again fall prey to another such as Hitler." The army has used the skills of

thousands of ingenious craftsmen and spent piles of money to make the movies the soldiers have seen. Many of these films can be used in civilian life and should be turned over to the proper civilian organizations.

Memphis Does It Again

Movie Censors Delete Louis Armstrong's Part

MEMPHIS—(ANP)—Local anti-Negro movie censors, determined that white audiences shall not see famous Negro stars, cut Louis Armstrong, popular band leader, out of "Pillow to Post," a hit picture recently shown at the Warner Theatre. A local white newspaperman, John Rogers, noticed the mutilation.

"It's evident that the local censor has been busy with his shears again in 'Pillow to Post,'" he wrote. "One scene is at a night spot. A sign in front of the place says 'Louis Armstrong featured for this week only.' But when you're taken inside, there's nothing but music with Armstrong never being shown."

The local censor board, described as the "movie gestapo," does not allow local white movie audiences to see Negroes in other than Dixie stereotyped roles.

Picture Shows too Much Equality for J.C. Board

MEMPHIS, Tenn.—The Memphis Board of Motion Picture Censors, of which

Lloyd T. Binford is chairman, has banned the showing of the United Artists' picture, "Brewster's Millions," because of the important role Eddie (Rochester) Anderson has in it.

"It's strictly Jim Crow," Binford is quoted as saying when approached concerning holding up the showing of the film in any theatre in Memphis.

"Brewster's Millions" has Eddie (Rochester) Anderson in an important role. He has too familiar a way about him. The picture presents too much racial mixture. We don't have any trouble down here with race problems, and we hope we don't have any. I regard this picture's treatment of Rochester as inimical to public welfare," he said.

While this is the first time that Memphis has banned a picture strictly because of racial discrimination, Binford and the board has been indiscriminately cutting scenes showing colored players in commendable roles from a number of pictures.

less the colored player has an "Uncle Tom" or clown role. There will be no objection to showing all-colored cast pictures in theatres catering exclusively to colored patronage.

Earl Conrad

'Zombie'—Hollywood Version

THE OTHER DAY I dropped into the Apollo, a theatre on Harlem's 125th street. I am white and everybody around me was Negro. The picture we were looking at was "The Zombies On Broadway." The picture is strictly stinko. If I may borrow a word from off the main street.

I watched the reactions of the audience carefully and noticed no particular response. There was nothing either favorable or unfavorable. It was received as just another picture, and the content of it was unlikely to leave a thought of any kind with anyone.

Now as Hollywood interprets the "Zombie" he is a black man, who is dead, but walks. This zombie moves about under the will of a white man who controls him. The Zombie does things like getting up out of a coffin, carrying people



Rochester



Moving Pictures

off, strangling them, and so forth. The Zombie is portrayed as a very large Negro, with dull, dazed, unseeing eyes—but still he moves.

Wrapped up in this conception is all the fear, mystery, taboo and nonsense that usually goes with the white man's mal-understanding of the Negro, the Negro world, Africa and Western Hemisphere history.

History Distorted 7-21-45

LET US SEE how Hollywood has distorted an honest bit of interesting history into the current series of Zombie pictures that help to confuse the American people and deepen the misunderstanding of whites for Negroes . . .

In the latter part of the seventeenth century there developed a Negro Republic in Brazil. It was known as Palmares. Black slaves revolted from servitude under the Portuguese, retreated to the forests and established communities called quilombos. Palmares, according to Dr. Carter G. Woodson's researches, once had a population of about 20,000 of whom 10,000 were fighters. The community was built like a fortress, it was surrounded by wooden walls, it was built for defense.

Now the head of Palmares was called the Zombe. He made the laws, ruled, determined the law and order of the community. He had to be about the best element in the community to get to be the Zombe. He had to be the best fighter and organizer and the most sensible man. He had to be, in short, a very far cry from the modern Hollywood notion of what the Zombe is.

Leaders Feared 7-21-45

THE NEGRO REPUBLIC of Palmares, said to be the only one in the history of the West, stood for some time until the Portuguese decided that it was a menace to their expanding power, and in 1698, the settlement was attacked and destroyed. But the Negro ex-slaves fought bitterly and few were taken prisoner. It is said that those who were captured were destroyed because the Portuguese feared their independent spirit. The Zombe, at the time of the attack, fought to the bitter end against superior forces and finally, rather than be taken alive, leaped to his death from a cliff beyond which there was no retreat.

Now see how our great historians of Hollywood have taken the bravest type of figure in the world and twisted him into some fearsome, dumb brute who walks despite being dead.

All this reveals either the viciousness or the ignorance of the Hollywood producers, or both; and it certainly reveals the shallowness and mercenary quality of those script writers who will fashion such a degenerate conception of the Zombe.

No, white Hollywood and white America do not have to fear the Zombes whom they create for the screen. It is the real Zombe or leader, leading the Negro today, whom supremacist America should fear. There is good and great Negro leadership today. And that is all that a Zombe, according to its original meaning is—a leader. Perhaps it is these real Zombes that are feared. Maybe that's why Hollywood wants to portray them as dead men walking. But Negro leadership is alive and it shall yet teach the ignorant to respect the true Zombe.

Against Jim Crowism

Sir:— I wish your very widely read publication will soon begin a campaign against those evil race characters who accept and play parts of ridicule to Negro people in Hollywood. Characters like Stephen Fetchit, Bill Robinson, Mantan Moreland, Willie Best, Louise Beavers and Sam McDaniels have done more harm through their traitorous characterizations than the KKK, Bilbo, Talmadge and Ellender have done to the cause of the equality.

If your publication along with the other leading Negro papers would attack them strongly, they would seek better parts or none at all—like Robeson.

James C. Austin

GIS DON'T LIKE 'McDANIEL'

Editor: Above all things we enjoy seeing our stars in the movies. After arriving here in the Philippines, the first show we saw was one with Hattie McDaniel in it. As I have said before, we enjoy seeing our stars, but I'll be damned if we enjoy seeing Hattie McDaniel. If she is going to lead our New World A-Coming, then we may just as well call it off—STEWART'S MATE.

MOVIES

Selected Short Subjects

That Memphis film censor board, which in the last several months has banned (1) *Brewster's Millions* for presenting Eddie "Rochester" Green in a sociable Negro role; (2) *The Southerner*, because it reveals the seamy side of the South; and (3) *Dead End*, probably because it deals with the rough-neck kids of the Southgate section of Manhattan; is now up in arms about movie advertising.

The Board's chairman, one Lloyd Binford, complains bitterly:

"Repeatedly you see paid advertisements with art which implies that the art represents some scene from the picture. Then you go to see the picture and find there is no such scene. Often these pictures are suggestive and even salacious."

Mr. Binford thinks there ought to be a law to safeguard upright, law-abiding Memphis citizens from being gulled in this fashion.

Meanwhile, out in Hollywood the editors of *Film Bulletin*, a movie trade fortnightly, agree with Rep. John E. Rankin that "Hollywood is guilty as hell" of subversive activities.

"Guilty of producing subversive pictures which displayed the New Orders—fascism, nazism and Jap militarism—in an unkind light . . .

"Guilty of promoting the traditional American system of democracy . . .

"Guilty of spreading the poisonous propaganda of joy and goodwill among our own and the people of the world."

"Mr. Rankin," editors of *Film Bulletin* proclaim, "this publication stands ready to support these accusations with documentary proof!"

The mailbox contains one note, from R. K. of Brooklyn, protesting vigorously against Gary Cooper

Columnist notes, Negro GI dislike of Uncle Tom movies

Protest of Negro soldiers against Uncle Tom films was discussed recently by David Platt, writer for the Daily World.

One film considered particularly obnoxious by Negro soldiers in New Guinea was Sol Lesser's "Three's a Family," which showed actress Hattie McDaniels in an uncomplimentary role. A previous Hollywood film, "Hi Beautiful," in which Miss McDaniels popped her eyes and clowned was also bitterly protested by the men on the Pacific base. Lt. Julius W. Hill, special service officer, speaking for a Chemical Warfare Service battalion, presented the protest, "We honestly feel that Miss McDaniels' role in "Three's a Family" has done a great disservice to the development of race relations." The complaint about "Hi Beautiful" contended that pictures of its type gave Pacific Islanders a wrong impression about American Negroes.

Miss McDaniels, Platt reported, has accepted work in another controversial film, Walt Disney's "Uncle Remus," despite a warning from actor Clarence Muse that the picture would be "detrimental to the cultural advancement of the Negro people." She will appear in the role of Temple, "a philosophical household despot who tongue-lashes all offenders back into the path of good behavior." Tiny Bradshaw, Cleveland, bandleader, was offered but turned down work in the same film, Platt said, because the script was full of "dis" and "dat" and because the part of Coon, which he was asked to play, was a typical Uncle Tom role which "would set (his) people back many years."

The Negro GIs have a right to be indignant, Platt declares, "Their anger is shared by many white GIs and civilians . . . The Gone With the Wind policy of the producers is as strong today as it ever was. Since 1943 Hollywood has produced nothing in relation to the Negro at war—not even one serious role for a Negro." The only encouraging sign Platt sees is the coming three-reel War department documentary "The Negro Sailor."

"Gutless producers who continue to provide the Rankins and Bilbos with a large part of their ammunition should be hit hard. They have been getting away with murder for a long time. In this day

and age there can be no excuse for films like "Three's a Family" and "Uncle (Tom) Remus." There wouldn't be if a fine and influential actress like Hattie McDaniels were up front leading the fight against Jim Crow instead of bowing and scraping for crumbs from the white man's table," Platt asserted.

Suit Planned to Lift Memphis Ban On Movie

By VIRGINIA MacPHERSON.

Hollywood, Aug. 7.—That Memphis, Tenn., censor—who's getting himself quite a reputation as a movie critic—will have to tell a judge why he banned "The Southerner," David Loew, producer, declared today.

The critic's name is Lloyd T. Binford, chairman of the Memphis Board of Censors. He told the local citizens he tossed the picture out of town because it "slurred the southern farmers."

That wasn't good enough for Loew, who made the picture from the novel, "Hold Autumn in Your Hand." He's going to sue. And his attorney is Ed Kuhn, former City attorney of Memphis.

Bounced Another Film.

"Evidently this guy Binford saw 'The Southerner' and didn't like it," Loew said. "Well, that's too bad. We're sorry. But it's not good enough reason to keep everybody else in Memphis from seeing it."

And one of these days the sage of Memphis will be ordered into court to answer Loew's charges he used his personal opinion of the picture to suppress illegally the freedom of the film industry. "I have been told," the producer added, "that Binford is way up in his 70's someplace. Guess he figures this is his last chance to get in the limelight."

Binford hit the nation's newspapers recently when he banned another Hollywood product, "Brewster's Millions." That time he explained it was because the film showed Negro actor Eddie "Rochester" Anderson being "unnaturally familiar with white men."

Shows People as Poor.

Anderson chatted with the other actors and even shook hands with them. That, declared Binford, was a "radical idea" and not for the eyes of his Memphis flock.

He got the same idea when he

saw "The Southerner," starring Zachary Scott and Betty Field in a story of a tenant farmer's struggle to wrest a living for his family from the land he loves.

"It pictures the southern farmer as squalid, ignorant, white trash," Binford decided. "It will give the nation the wrong idea about the South."

His word was law. Exhibitors were forbidden to book the picture. And Loew began to see red.

Film's About Texans.

"Sure it shows the farmer as

poor," he snorted. "He even lives in a hovel. But since when has it been a disgrace to be poor? The theme of the picture is the farmer's love for his land. Binford's opinion is a monstrous distortion that he's inflicting on the people of Memphis with dictatorial action."

Evidently, Loew continued, Binford has been drinking too many mint juleps.

"He wants the people to think of the South in terms of luxurious colonial plantations and perfumed magnolias," he said. "And anybody who's got the courage to fight for the security of his family is a fool."

Loew doesn't see why Binford, a native of Tennessee, is getting so excited, anyway.

"The story's all about Texas," he grinned. "And the Texans loved it. Even wanted us to have the world premiere there. They didn't see anything 'slurring' about our characterization of the poor farmer."

Business Is Good.

Not even Boston banned it. It's doing record business there.

"Now's as good a time as any to take up the fight against ridiculous censorship of movies," Loew added. "And I guess I'm the one who has to do it."

Attorney Kuhn has warned him it will be a tough fight to win.

"We have to prove he banned it only because he personally disliked the picture," Loew said. "But we've got a man who heard Binford say he wouldn't have banned it if we'd called it 'The Northerner.'"

That's what he hopes to win the case on. Meanwhile, "The Southerner's" doing great business. Thanks to Binford's free publicity.

Another Powerful Film Kukluxed in Memphis

By David Platt

THERE are parts of Memphis, Tenn., that no decent person would touch with a ten-foot pole. One of these places is the headquarters of the Memphis Board of Censors. This stronghold of revolver culture has butchered or banned some of Hollywood's finest films.

A few days ago the City's Lord High Executioners banned the eight-year old movie *Dead End* from the city on the ground that it might influence young people to be gangsters. Before that they forbade the Jean Renoir-Dudley Nichols film *The Southerner* because of its sympathetic treatment of the struggles of sharecroppers. Several months ago *Brewster's Millions* was prohibited because the Negro actor Eddie Anderson (Rochester) was cast in a prominent part. Showing Negroes on a basis of social equality with whites is "inimical to public welfare," said the swastika-waving Board. Last summer the Memphis maniacs with scissors sliced Cab Calloway and his band out of the United Artists movie *Sensations of 1945* for similar reasons.

They cut Lena Horne out of MGM's *Broadway Rhythm* because she stole the show. Topping them all is the Hitler-like edict against *Dead End* on typical Kuklux grounds.



FAR from encouraging crime, *Dead End* is one of the few Hollywood films that did not glamorize the gangster. A bitter indictment of slum life, it showed a connection between crime and poverty. It pictured the brutalizing effect of an unfavorable environment upon a gang of raw, cynical, unguided working class kids. Here in this section of New York where the penthouses of the rich overlook the wretched houses of the poor is social drama of the highest type. The period is shortly after the stock crash. Joel McCrea, an unemployed architect, dreams of an environment where he will not have to paint signs to make a living. He loves a rich girl who hesitates to marry a man with such an uncertain future. Sylvia Sydney, an office worker, barely makes enough to support a kid brother whom she is trying desperately to keep off the streets.

BABY FACE MARTIN (Humphrey Bogart, a vicious product of slum conditions returns to the East Side after years in the underworld. His long period of criminality has not been able to fill a deep yearning for his friends and family. Mrs. Martin, his mother, an exploited, baffled woman, throws him out of the house in a scene that could have been taken verbatim from a Gorky novel. The gangster gets another powerful slap, more than he can stand, when he confronts Francey (Claire Trevor) his former sweetheart, now a prostitute. "You're looking at me as I was," she cries. "Here (turning her face to the light) see me as I am." He sees and is stunned. "Why—why did you do it, why didn't you get a job, anything," he shouts. But the deeply injured Baby Face, lost in a crazy world all his own, does not understand the full significance of Francey's heart-rendering reply: "What job, where?"

ONLY individuals of fascist stripe could ban such a penetrating social film on the ground that it might influence young people to become Baby Face Martins. If anything is likely to influence the young to a life of crime it is the criminal suppression of such films as *Dead End* and *The Southerner* by the Memphis Board of Censors.

Hits Hattie McDaniels' Role

Call-Kansas City, Mo.
NEW YORK CITY. (Calvin's News Service)—NO HOPE FOR US WITH HATTIE

We saw Hattie McDaniel in "3 Is A Family" the other night and as we left the theatre we hope for the Negro in movies as long as people like Hattie McDaniel had anything to do with it. Her role as the family maid—a scotch drinking, laughing, flirting woman strongly felt that there was no who the lady of the house (Fay Bainter) had picked up on a subway—was disgraceful.

We can't exactly understand why we feel Hattie such a disgrace—except that this was the worst acting she's done. . . Oscar winner, her best part was in "Gone With the Wind"—her worst until "Three Is A Family", was the loud, noisy part in "Star Spangled Rhythm" where the whole Negro scene was pitiful.

It isn't that we object to Hattie's portrayal as a maid. . . She isn't Lena Horne after all. It's just that she overdoes the part.

She puts too much Aunt Jemima in it, too much 'Harlem slang'. . . And when the twins' parents search for Hattie, describing her as a "colored mammy"—it was too much!

Lena Horne has made us proud of her and recently even Clarence Muse, a former 'dean of Uncle Toms' turned down a role as Uncle Remus for Disney because it wouldn't help his race.

Each day, new roads are opened and old traditions broken to the benefit of the Negro actor. . . But how far can Lena and Muse get refusing rotten parts if Hattie McDaniel will sweep up behind them? . . .

Race, Minority Problem Films

Two films on race and minority problems will be shown at the Main Library Thursday evening at 8 o'clock.

"Towards Unity" is a documentary compilation posing the question of why racial and national antagonism and prejudice if people the world over indicate essential sameness.

"The Negro Soldier" is the story of Negro America, and the part it has played in all wars from the Revolutionary period down to the present. Admission is free.

Rex Ingram Gets Role

HOLLYWOOD—Rex Ingram has been signed by Columbia for an

important role in "A Thousand and One Nights," an Arabian film in Technicolor.

He will portray the Giant-Who-Guard-the-Lamp.

NEW FILM GUILD SETS UP PROGRAM

HOLLYWOOD—A 10-point program, designed to form the basis for a code of treatment for Negro characterizations in motion pictures, will be the basis of efforts of The Interracial Film and Radio Guild, Inc.

The recently formed organization, which boasts of outstanding national figures on its board of directors, is dedicated to the principle of equitable representation on the screen and radio of the Negro, and interracial life in all aspects.

The founders have expressed a sincere desire to cooperate with studio screen producers, directors and writers to the end of arriving at a solution of the heretofore troublesome "Negro problem in Hollywood."

Portia White, Noted Soprano, To Appear In Film "This Is Canada"

Portia White, brilliant Canadian contralto, has been chosen by the National Film Board of Canada to appear in a movie, "This is Canada" which will be distributed throughout the United Nations by the Canadian government. Miss White has already recorded her songs for the film, "To the Queen of Heaven," "Coo-coo," and "Swing 'w, Sweet Chariot". She will return to Ottawa February 20 to make the picture. Also appearing in this production will be the Canadian Ukrainian Chorus and the Winnipeg Ballet.

Miss White, whose New York recital this season was an outstanding musical event, has also given many concerts in Canada and the United States during a recent concert tour. The day before the filming of "This is Canada" begins, she will be soloist at a Canada Refugee Benefit concert in Montreal. She recently appeared on "Canadian Cavalcade" over CBC.

The gifted young Nova Scotian has sung many times for members

Moving Pictures

of the armed forces, at hospitals, camps and canteens in Canada and the States. Miss White was guest star at the Music Box Canteen in New York City on February 12, at a special Lincoln's Birthday program.

Are We Making Movie Progress?

Writer Phil Carter Reports We Need Voice in Hollywood

The light is slowly—very slowly—dawning on the powers that be in Hollywood in the matter of intelligent treatment of Negroes in films, according to recently returned Phil Carter after a two and one half year hitch in the film capitol. Phil used to be a newspaper man of sorts here on the apple and when he went

to the coast jumped into the publicity and public relations pond with both feet. Did all right at it



CARTER if it goes against the grain of some of the self-anointed geniuses who operate in the home of the films.

We attempted to point out to the young newspaperman that after all several important personages and a number of the more militant papers had gone to bat on this question and we wanted to know had it done any good. To our dismay, Phil's opinion was that the surface had been barely scratched—no dent had been made whatever.

Why? The crying need is a Negro voice in Hollywood. This voice, Carter insists, must be heard not only at formal protest conferences with top officials but also in the behind the scenes activities. This includes story conferences, casting conferences and the other

Entertainment Proposition

By order of the Memphis Board of Motion Picture Censors, *Brewster's Millions* was banned last week from Memphis cinemas. The board's reason: "Rochester" (Eddie Anderson), the Negro comedian, "has an important role and has too familiar a way about him." Also, the picture "presents too much social equality and racial mixture."

Memphis Bars Films As Hurting Friendship Between The Races

MEMPHIS, Tenn. — The City Board of Motion Picture Censors unanimously voted Friday to ban the United Artists picture "Brewster's Millions" here because "we considered it inimical to the friendly relations between the races now existing here," Lloyd T. Binford, board chairman, announced.

"We believe it presents too much familiarity between the races. It has Rochester (Eddie Anderson) in an important role. He has much too familiar a way about him and the picture presents too much social equality and racial mixture. We don't have any trouble with racial problems here and we don't intend to encourage any by permitting movies like this one to be shown," he said.

The censors, said Mr. Binford, felt that people of the South did not want to see Negroes starring on the screen and resented the presentation here of two films with all-Negro casts.

"The censor board," he said, "doesn't object to films with all-Negro casts being shown in Negro film houses."

places where the form and nature of the picture to be filmed is actually planned. Carter observes that when the pictures with their mistakes come to the attention of lay people and organizations, it is the finished product and therefore hard to change.

Carter says the one hope at this point—pending the integration of a Negro voice—is a wide awake and militant Negro press.

A striking example of how far out of line is most of Hollywood's thinking is the fact that plans were being made to film the Octavius Roy Cohen Negro stories.

Warner Brothers and Fox both draw warm commendation from Carter because he says there is definite evidence that they are on the right track as proven by some of the progressive things they have done.

Further hope can be gleaned from the fact that there are many top flight stars who are socially aware of the implications contained in undignified portrayal of Negroes. Notably among these are John Garfield, Bette Davis and Humphrey Bogart.

Carter sees progress coming—but it is a slow process indeed.

Stars Aid IFRG In Fight For Chicago Defender International Unity In Films

HOLLYWOOD — Bing Crosby, Lena Horne, Bob Burns, Warner Bros. Studios and numerous other Hollywood and foreign artists and film companies will receive Unity trophies at the International Motion Picture and Radio Unity Awards Assembly staged by the Inter-racial Film and Radio Guild at the Shrine auditorium on May 24.

The affair is designed to focus world-wide attention on the part of the film and radio industries of the United States, Mexico, Russia, England and other countries have played in the matter of unifying the various countries and peoples of the world by producing pictures or radio programs during the last year which have brought about better understanding.

Organization's Purposes

The Inter-racial Film and Radio Guild, familiarly referred to as IFRG, is a non-profit corporation whose principal aim is to establish and maintain a research bureau and library in Hollywood. Much of this institution's work will deal with analyzing and studying entertainment values and — by a process of supplying information and presenting viewpoints — helping bring about a more realistic presentation on the screen and in radio of the various peoples of the world in the light of scientific truths. While IFRG is vitally interested in the significant rise of the film and radio industries in Mexico, Russia, England, Brazil and other countries, it nevertheless is of the firm conviction that, because of greater experience and scope, the radio and motion picture industries of the United States should maintain leadership in these fields.

But in order to maintain that leadership, IFRG is of the opinion that North American film and radio institutions can best serve their own interests as private enterprises by exploiting to the fullest the realistic approach to current and post-war conditions. One of the underlying motives of IFRG is seeking a co-operation with motion picture and radio institutions in this country, dedicated to the task of helping create inter-racial harmony.

Prominent in the organization as members of board of directors are: Norman O. Houston, California State boxing commissioner and insurance executive (chairman), Leon H. Hardwick, newspaper writer and press bureau executive (general secretary), Caleb Peterson Jr., actor and concert stage singer (executive field director).

Luis Flores, editorial executive of La Opinion, Mexican daily.
Sadie T. M. Alexander, Philadelphia, Pa., secretary of the National Bar association.
Dr. Alain Locke, writer, Howard university, Washington, D.C.
Paul Robeson, internationally famous singer, actor and humanitarian.
W. J. Shieffelin, chairman of trustee board of Tuskegee Institute, Tuskegee, Ala.
Lester B. Granger, New York, executive secretary of the National Urban League.
Anna Jones, civic and political leader, Columbus, Ohio.
George S. Schuyler, writer.
Chester A. Smith, educator, Peekskill, N.Y.
Carl A. Hansberry, Chicago, business executive, civic leader and head of the Hansberry Foundation.

Ted LeBerthon, associate editor of the Catholic Digest, St. Paul, Minn.
Floyd Covington, executive secretary of the Los Angeles branch of the National Urban League.
Daniel G. Marshall, prominent attorney.
J. David Orozco, head of broadcasting company and Mexican business official.
Joseph Morris, Los Angeles business man.
Loren Miller, attorney and newspaper writer.
Clarence R. Johnson, U. S. government official, New York.
Other key figures, composing the national advisory board, are: Adam Clayton Powell Jr., U. S. Congressman from New York, editor and minister.

**Tuskegee Pic
Shown To Nation**
4-21-45 Pa.

TUSKEGEE ARMY AIR FIELD
— (ANP) — The world premiere of the official Army Air Forces' movie, "Wings For This Man," which was filmed almost in its entirety during the third anniversary at the Tuskegee Army Air Field, was shown at the post theatre here on Monday, April 16, as a special feature of the cadet graduation exercises.

"Wings For This Man," released by the First AAF Motion Picture unit, Culver City, Calif., is one of the best films, based on the training of Negro servicemen, to come out of this war. The film will serve as a historical document of the development and progress of Tuskegee Army Air Field. It shows its growth from a few tents and a handful of men and officers to a large modern air field teeming with activity. The training of cadets from pre-flight through advance is vividly illustrated, and some excellent scenes showing the 332nd Fighter Group in action overseas portray the "cadet" after he has reached the pinnacle of his ambition as a flying officer: shooting the enemy from the skies.

The film shows the activities of men in most phases of the work that make up the activities of an Army air field. Instructors, mechanics, crew members, etc., all play minor roles in depicting the overall picture of life at Tuskegee Army Air Field.

**Many Colored in
"Congo Pongo"**
4-21-45

HOLLYWOOD — (ANP) — The most important production so far as colored players are concerned was "Congo Pongo," a Sig Neufeld production, directed by Sam Neufeld. Chosen in the same picture last week, in addition to 32 others, were Louise Franklin, Martin Turner and Zack Williams to do bits.

"Dragonwyck," in production at 20th Century-Fox, starring Gene Tierney and William Eythe, called Ed Allen, Ivan H. Browning, Charles Hawkins, John Erby, Sherry, organizations, and the press, after I left, a row of Negroes was by Bacon and Edwin Dais as dancers with Lauretta Butler's Kid-dies.

On the Warner Bros. lot, Daisy Bufford, Napoleon Whiting, and Casey Thompson were called to work in "Janie Gets Married," starring Jean Leslie and Dickin Erdman.

Colored in "Our Hearts"
Chester Jones and Milton Shockley worked last week in "Our Hearts Were Growing Up," starring Brian Donlevy, Gail Russell and Diana Lynn on the Paramount lot.

Rochester was busy all last week in his new picture in which he has an important role entitled "For Better or for Worse" at MGM. Last week, Chester Jones and Gonzales James, Rochester's stand-in, were called, with others to be called in.

**Muse Tells His
Side Of 'Uncle
Remus' Of Film**
1-13-45

HOLLYWOOD, Calif. — (ANP) — Clarence Muse, noted actor, complained last week that when he insisted in Walt Disney's "Uncle Re-

mus' being dignified neither press nor fans backed him. He declared: "A few weeks ago I was called in to aid in the story write-up of 'Uncle Remus.' I was asked my opinion as to its treatment as they had it, and was put on salary to give my expert judgment in order that the play would meet with the attitudes expressed by the above-named groups. 1-13-45

"This I faithfully rendered. But the entire studio was against the sort of treatment I suggested. They felt that their consideration of a poor, nice, sweet old Uncle Tom, the 'dog and the little girl,' was the proper way to do things concerning that period."

**Muse Says He Was Deserted by
Press in 'Uncle Remus' Fight**
CALL - Kansas City Mo.

HOLLYWOOD. — (ANP) — Clarence Muse, noted actor, com-plaind last week that when heond—insisted in Walt Disney's "Uncle Remus" being dignified neither press nor fans backed him. Hewent home and searched Carter declared: 1-5-45

"For the past three years, the Negro press has represented it-mind a dignified type of costume, self in its entirety as militant onworthy of an humble Negro. the issue of pictures, parts and plays that they felt were detried that they photograph it, and mental to the cultural advance-they rose up 100 per cent together of the Negro people. Beinger saying: 'the idea of a Negro one of the actors, oldest in theactor wanting to make a digni-talkies of the motion picture in-fied, prosperous looking type of dustry, charged with continuing individual out of a character like the old program, I had decided Uncle Remus."

All discussions were pleasant and amiable, with a semi-attitude of sincerity upon their part but the results were that 15 minutes after I left, a row of Negroes was ready to take the part and do as directed. Clarence Muse, want to know what it's all about. Am I a martyr—a spearhead without an army—or is it another one of those things that should die of its own volition?

"I challenge the national press and those militant organizations, and all the right-thinking Negroes of the world. Is this just a farce, or is it a serious program against all attitudes that insist upon hanging on to old cliches and methods of seeing the Negro?"

"Some of the studio officials said to me—I can understand your point of view, Clarence. It is admirable that you take up for your people, but I must say to you that the audience of the world don't know the kind of Negro you are talking about. They all know the kind like Uncle Tom and humble Uncle Remus, and it is our job as commercial producers to produce what the public understands. "Well, what do I do next? The militant organizations and the press, if they will follow through, are in a strategic position today to compel the Hays office, and the motion picture industry to

"The first proof of my being hired in the above-mentioned capacity was the fact that my man-

mus' being dignified neither press nor fans backed him. He declared: "A few weeks ago I was called in to aid in the story write-up of 'Uncle Remus.' I was asked my opinion as to its treatment as they had it, and was put on salary to give my expert judgment in order that the play would meet with the attitudes expressed by the above-named groups. 1-13-45

"Wings For This Man," World Premiere Is Screened At Tuskegee Army Field

Believe Actors May Get Break

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SHOWS GROWTH

It shows its growth from a few tents and a hand full of men and officers to a large modern air field teeming with activity. The training of cadets from preflight through advance is vividly illustrated, and some excellent scenes showing the 332nd Fighter Group in action overseas portrays the "cadet" after he has reached the pinnacle of his ambition as a flying officer: shooting the enemy from the skies.

The film shows the activities of men in most phases of the work that make up the activities of an Army Air Field. Instructors, mechanics, crew members, all play minor roles in depicting the overall picture of life at Tuskegee Army Air Field.

ALL COURSES TOUCHED

All courses essential to the pilot are touched in this film. From classroom activities to calisthenics; from the Link Trainer to flying combat missions, all is told. Even those flight officers who have seen life's final star are not forgotten. It is a film which tells a realistic story of America's largest minority group as an integrated part of the Army Air Forces. "Wings For This Man" depicts the Negro fighter pilots as they actually exist and the job is done with dignity.

Ollie Stewart in

Pathe News Reel

PARIS—Ollie Stewart, AFRO's War Correspondent in Europe, has a three-minute spot in the film, "This Is America," to be released by RKO somewhere around August 15.

The film will show what American officers, war correspondents and Red Cross personnel are doing abroad. In the film, Stewart interviews two Tunisian soldiers on the streets of Paris. This is a part of the record of overseas Americans by Neil Sullivan, photographer.

By DOLORES CALVIN

NEW YORK CITY. — (CNS) —

"For 1945, the Negro's future in the theatre looks bright, for every day producers and fellow workers are falling in line with those who believe that the theatre is a vital weapon to ward off prejudices of all kinds and therefore, must be kept democratic."

Those were the strong and frank words of 6 feet 3 in. Maurice Ellis — 170 pounds of powerful acting, who will take the lead in a forthcoming Broadway production "Goodbye Uncle Tom."

Furthermore, Ellis has pinned his hopes to an unbiased cloud that it won't be long before Negroes can play parts white actors are doing now with success. He'd like to see "Life With Father" all colored with father having the same problems of a middle-class family man. And "The Two Mrs. Carrolls" done up in color fashion as "The Two Mrs. Johnsons" or such. The main point is that Negroes can act, really act and could make any play that's a big success now on Broadway, a smash hit in their own right. Of course, that's a big order, but Ellis thinks they can fill it.

BEGAN AT 16

Maurice Ellis has always had faith in the Negro actor and in the American stage. His last drama on the great white way, was "Men To The Sea" which closed after three weeks, partly because the Navy thought a sea tale about the going one of three white Navy wives during wartime didn't exactly help morale, and partly because of bad press notices due to the Navy. The play, however, was democratic in its treatment of a Negro sailor, Ellis and his wife.

Mildred Smith. Some of the cast was from the deep South, but when that play had to close for lack of funds, those kids each took a cut in salary to keep it going another week. That's democracy at work and that's what we think Ellis means by the theatre being a "vital weapon."

Maurice Ellis' career began at 16 when one day, on the streets of his native Providence, R. I. a white man heard him sing and offered him a job in Boston for \$65 a week. From then, he appeared in Show Boat, Porgy and Bess and Cabin in The Sky. As a darker gangster in Alfred Lunt and Lynne Fontanne's "The Pirate", on Broadway, Ellis says it was a pleasure to work with them and an actor could learn a great deal.

He reminisces of the time when he was McDuff in the WPA's Mac Beth and forgot his lines. He knew, of course, that Shakespeare couldn't be ad libbed, so he walked around the stage for a few seconds looking very wise until it came back to him. He learned his lesson. Now, with several radio appearances to make a week, he can't afford to forget!

A BARITONE

The amazing thing about Ellis is that he owns a marvelous deep bass baritone. His grandfather was an inspiration and taught him all he knew. Ellis sings Water Boy and Deep River with all the polish of his idol, Paul Robeson. He sings Night and Day and I'll Walk Alone with the modern twist of his favorite, Nelson Eddy. That deep voice helps him on the Broadway stage; it gives him the independence he needs.

HOME LIFE HAPPY

Ellis and his wife of nine years Bertha, a former model, live in a spacious 5-room apartment at 456 West 147th street. They have no children. He loves steaks, hates pipes and coffee — smokes cigarettes from a special filtered holder so as not to ruin his voice.

He devotes three or four hours to singing and playing around on the piano. While Bertha is busy designing her own clothes, Maurice keeps his radio appointments. And, occasionally, when he's "tinkering" with the radio at home — getting it out of order — she'll be downtown buying his ties and shirts which she insists are beautiful.



MAURICE ELLIS

Color-Phobia Film Irks White, Colored G.I.s in South Pacific

WITH THE U.S. ARMY IN THE PACIFIC—(ANP) — Hollywood could have made a worthwhile contribution to better race relations by not filming "Sunday Go to Meeting Time," a Merrie Melody cartoon.

That picture made the GI's around here—colored and white—very angry. "A great many people now are working to bring around a better understanding between the white and colored people," one said, "but this cartoon served only to make colored look ridiculous."

Better Material Available

"Hollywood can make a great

contribution toward a better understanding between all the peoples of the world. The money spent on this cartoon could have been spent on a short featuring some of the great colored acts in show business today. Several colored men have gained honor for themselves and their race in combat. Their stories would make great motion picture material. Why not use them?"

Colored and white GI's in the European Theatre of Operations have also expressed their resentment against anti-colored pictures, especially the motion picture

"Duffy's Tavern" May Be AFRO-AMERICAN too Hot for Dixie Houses

By EDWARD BENNETT

HOLLYWOOD — Paramount's studio has just completed the filming of "Duffy's Tavern," the famous radio show featuring Ed (Archie) Gardiner and Eddie Green, which will be released some time this winter.

With fresh remembrances of how the South resented the commendable casting and portrayal of Cab Calloway in "Sensations of 1945," Lena Horne in "Broadway Rhythm," and Eddie (Rochester) Anderson in "Brewster's Millions," it remains to be seen whether or not the South accepts "Duffy's Tavern" as filmed.

The radio version makes listeners feel that Gardiner and Green are not boss and waiter, but that they are two friends, working in the same crummy joint for a living, with Green as the only one who is supposed to have any real education or good common sense.

Insisted on Same Routine

Green is always telling Archie what he thinks of his rattle-brained ideas, or belittling him in some way or another. In the film version, both Archie and Abe Burroughs, writer of the skit, insisted that Green do the same on the screen as on the air.

With the recent banning of "Brewster's Millions" by the Memphis, Tenn., board of motion picture censors, because it and other pictures portrayed colored on equality with whites which was termed "inimical to public interest," some studio officials feel that the South won't take kindly to this film.

However, the show was filmed according to the radio pattern, and unless there is some cutting done before it reaches the theatres, which is quite likely, Green will be doing the same thing. In the meantime, Green, Gardiner and Burroughs will keep their fingers crossed.

Two Real Friends, but ...



Ed (Archie) Gardiner and Eddie Green of the radio show, Duffy's Tavern, who may soon be seen in Paramount's screen version of this show. But, will biased Dixie motion picture censors accept it?

United Artist First to Buck Memphis Censors

MEMPHIS — The Memphis Board of Censors has banned showing of the motion picture "The Southerner," a film depicting the life of Southern sharecroppers, without stating the reasons, and United Artists, distributors of the film, will fight the ban.

Banning of "The Southerner" marks the second time the Lloyd T. Binford group has banned a U.A. picture here in recent months.

The censors banned "Brewster's Millions" because Eddie (Rochester) Anderson had a role that was too familiar with white

players in the film.

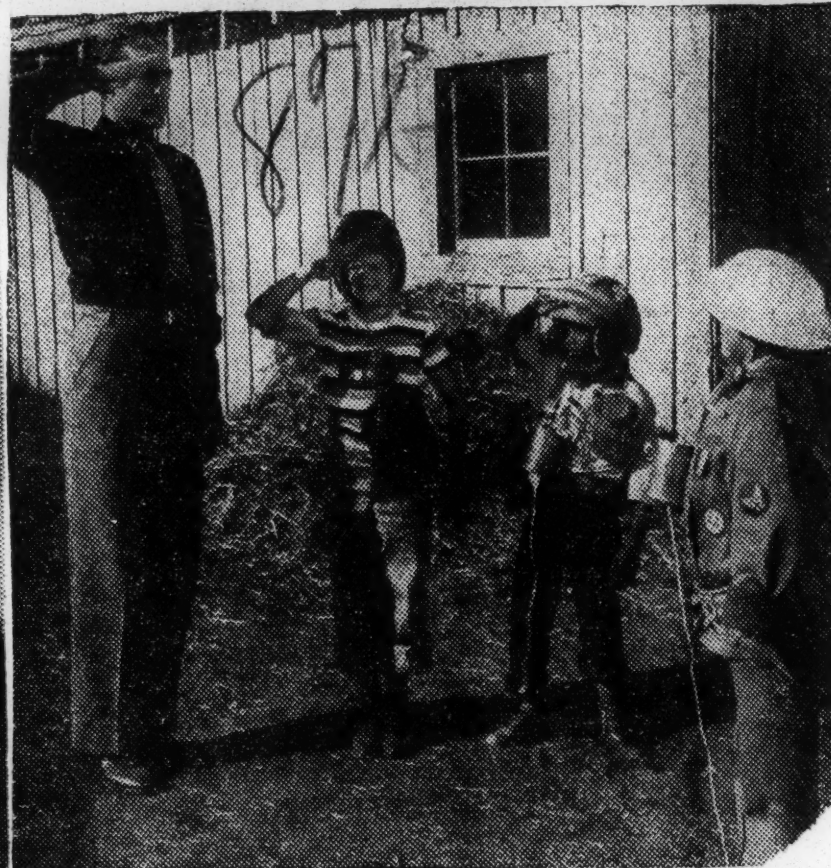
Deals With White Farmer

"The Southerner" deals with the efforts of a young white farmer and his family to escape the hired labor on a huge commercial cotton-raising project and to acquire a little farm of his own.

Gradwell L. Sears, vice-president of the film company, said no changes would be made in the picture, which has been passed by the Hayes office and also had been endorsed by "five chapters of the United Daughters of the Confederacy" in Atlanta, Ga.

"Any individuals or groups of individuals will have to prove that conditions in the South as

SHELBY BACON FEATURED IN REPUBLIC'S WESTERN



Shelby Bacon, juvenile Negro actor, featured in Republic's packed thriller, "Corpus Christi Bandits," is shown Allan Lane, Twinkle Watts, Dickie Dillon, in a scene from the Western.

depicted in "The Southerner" are completely false before United Artists will consider any change in its plans to provide this production with the widest market available," Sears said.

The Memphis censors' board indiscriminately cut scenes from "Sensations of 1945," in which Cab Calloway appeared; "Broadway Rhythm," featuring Lena Horne, and held up distribution of "The Negro Soldier," a war documentary film.

MEMPHIS BANS 'DEAD END'

Not a Proper Picture for Youth of Today, Board Says

MEMPHIS, Tenn., Aug. 3 (U.P.)

The eight-year-old motion picture "Dead End" has been banned from Memphis because it is not a "proper picture to show before the youth of today," Lloyd T. Binford, chairman of the Memphis Board of Censors, said today.

"Conditions now are much different than when the picture originally was shown here," Mr. Binford said. "We think it would encourage crime and there is no need of showing a picture that might influence boys to be gangsters."

Mr. Binford said the film "Dillinger" was banned from Memphis recently for the same reason.

HE TALKS FOR THE AFRO

AFRO-AMERICAN

Baltimore, Md.

Stepin Fetchit

5-26-48

Lincoln Peary Says He's No Uncle Tom; Feels He Has Helped Race Relations

By MICHAEL CARTER

NEW YORK CITY—The role of Stepin Fetchit, the slow-moving, lazy man who shuffles through life in a half-sleep, half-awake dream world, has not damaged race relations or lowered white peoples' concepts of colored people, Lincoln Peary, creator of the role, told the AFRO.

In fact, "with that role I've done more for my people than anyone, including Booker T. Washington," he said.

The role has also done something for and to Peary. He has certain personal reasons which, he thinks, validate the broad statement.

Lazy Man Has Soul

His reasons are: "I was the first colored man to be a featured player and a star; I have shown that a lazy man has a soul."

Besides that, Peary won the friendship of Irvin S. Cobb and Will Rogers. Both of these men are dead, but Stepin Fetchit's characterization still amuses some people.

"Stepin Fetchit is no Uncle Tom Role," Peary said without my even asking him about that.

Perfect Southerner

"I'm a perfect Southerner and I do the character like any other great actor would. You dig my character from the cut of my hair," (which is peeled skin short) "from the clothes I wear and from everything I say and do."

"I am an original looking man to start with and I try to look as dumb as I can when I'm acting. I look as if I'm always trying to get out of something, but you can see that I have a soul and that I'm thinking fast."

Peary says the role is really patterned after a woman and that it is an amalgam of some humorous quality found only in "old mammys and young white girls." Peary and I talked for several hours and mentioned this many times. He was never able to put in so many words the exact nature of this humor which is shared by "Mammys" and young whites. Nevertheless, it exists—he said so.

His Soul Contradicts

"The finished character has the soul of a virgin," Peary said. When people see this character on the screen they 'take away something they don't know they have got. I look like the dumbest man in the world, but my soul gives out an innocence and contradicts all the so-called qualities of colored people—lack of morals, and all that."

Peary, who describes himself as an artist, says that he is not a comedian. "Humor and comedy are two entirely different things. People laugh at things I do, but I'm more of a humorist than a comic."

Perhaps in defense of his type of humor Peary said: "I don't see why a certain type of colored character should be kept off the screen. Our newspapers are all wrong when they jump on so called 'Uncle Tom Roles,'" he said.

\$100,000 Contracts

By portraying a lazy character he has been able to handle personally "contracts calling for \$95,000 and \$100,000," he said. This is, he indicated, proof that the character he created is worth money.

His first contract was with M-G-M in 1926, when he appeared in "In Old Kentucky." "Back in those days, people in New York were wondering who I was and where I came from. When I got to New York—I'd never been here before—my name was plastered all over Broadway." He was famous.

In telling who he was, Peary said he was born in Key West, Fla., "and I never saw any cotton." His father was a reader in a cigar rolling factory. A reader is a well educated man who reads to cigar makers while they work.

Moving Pictures and the Negro

Baltimore, Md.



A scene from Twentieth Century Fox's "Across the Aisle" shows Stepin Fetchit who has to be reminded by Sam McDaniel that he is in the middle of making up a berth. Sam and Step are in charge of adjoining cars and one of McDanniel's most difficult jobs is keeping step from sleeping in the berths.

His father read in Spanish.

"Must Not Offend"

In discussing "universality," he said that Cobb and Rogers had produced a picture in which one scene wasn't universal. That scene, showing the brutality of a lynching would have offended the South so it was cut out. He approved of this because "pictures must not offend."

As for acting he can think of no type of role a colored actor could be well mixed with the should refuse to accept. There are as many types of colored people as there are types of white people. You are one type and I'm another," he said as an example of difference.

"Hollywood takes one colored man, these days, and dresses him up in fine clothes. He's supposed to represent colored people generally, but what about the thousands of other types? How will they be represented?" he asks.

Believes in President Truman

Peary believes that race relations are improving and that President Truman will be a "better man than Roosevelt because Truman

man is from the South."

"That's because when a Southerner changes, he is sincere." However, the entire race problem would be solved if everyone were Catholic, as Peary is. "Everybody ought to be Catholic," he said.

Not "Good" Catholic

Peary is not a "good Catholic"; he doesn't hate Russia and Communism, and he thinks that some of the justice of Communism Catholic religion. Then everything are as many types of colored people as there are types of white people. He wonders also, whether colored people are entirely right in their struggles for social equality.

"It's the purpose of the struggle that counts," he thinks. "Are they struggling to get on top so they can wreak vengeance on whites?" he wonders. If this is so, then it's dangerous.

As I left Peary he said, "I guess you'd better come back again soon, Carter—there'll be a lot of people who won't like this interview and I'll have to answer them."

I said I would have to come back.

PERSONAL OBSERVATIONS:

Stepin Fetchit is a devoutly religious man. His son, "I don't remember exactly how old he is," is named Jemajo, pronounced Je-MAY-jo, which is a combination of Jesus, Mary, and Joseph.

Peary's wife, the former Dorothy Stevenson, died "some time ago," and he has not married since. He has no immediate plans for returning to the screen, and expects to remain on the stage. He has a film project titled "Out of the Ruins," which he is working on with Catholic big wigs. It has to do with race relations and it's a post-war plan "that's the key to things—post-war," he said.

During our conversation he several times got up and with a minister's gestures preached about abstract old Testament principles.

A gorgeous young lady who was visiting him said: "I love his soul." The interview was over.

Hollywood Liberals Frown on *Gone With The Wind* Musical
Los Angeles Tribune
HOLLYWOOD (ANP) Calif.

fort to foment wartime racial antagonism in America between white and Negro citizens was the charge made last week against David Selznick, local movie magnate, when reports began to circulate that he intends to musicalize *Gone With The Wind*, considered by many to be an anti-Negro film.

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The movie magnate, whose rise to fame began when he owned a small theatre in a Negro community in Cleveland many years ago, has since then become one of Hollywood's leading magnates.

Negro soldier gets a break at Warner's

By PHIL CARTER

Since Pearl Harbor films have unveiled 3 outstanding portrayals of Negro fighting men. Shown in as many pictures, their screen exploits have been a source of inspiration to both soldiers and civilians at home and in foreign lands.

The first was the Ben Carter role in 20th Century-Fox's "Crash Dive" in which he played a submarine mess attendant who went ashore, tommy-gun in hand to help blow up an enemy ammunition dump. The next was the part Kenny Spencer had in "Bataan," made by MGM as a saga of our first defeat on that bloody peninsula. Then there was "Sahara" starring Humphrey Bogart and featuring Rex Ingram's heroic portrayal of the Sudanese sergeant who thrilled audiences when he killed the arrogant Aryan Nazi flight captain bare-handed burying his head in the hot Sahara sands.

Now comes Warner Bros.' "Objective, Burma!" starring Errol Flynn in which is dramatized the life-saving assistance given American soldiers by native guides.

Regularly in newspaper and in magazine accounts, South Pacific veterans speak of combat experiences whose success was directly attributed to the knowledge of terrain and of the enemy's habits of natives. Screen recognition of this help is given extensive exposition in "Objective, Burma!" A Ghurka native guide accompanied Flynn and his carefully selected squad of paratroopers on their dangerous mission to blow up a radar station deep behind the enemy's lines in Burma. Several times the native's uncanny knowledge of the dense jungle saves the group from disaster. It is he who spots an ambush which would have wiped them out to a man.

Hattie McDaniel's Film Is Barred

SOMEWHERE IN NEW GUINEA—The film, "Three's a Family," in which Hattie McDaniel had an uncomplimentary role, was barred from a GI theatre here, because it was termed "exceedingly obnoxious."

The picture aroused such resentment among service men and women to the extent that large numbers of them walked out of the theatre during its presenta-



HATTIE McDANIEL

Baltimore Md.

tion. A previous film, "Hi Beautiful," in which she played, also drew bitter resentment from Pacific Islanders.

1st. Lt. Julius W. Hill, special service officer, speaking for a Chemical Warfare Service Battalion, told the AFRO: "We honestly feel that Miss McDaniel's role in this picture has done a great service to the development of race relations."

Another group of soldiers in the South Pacific, scoring Miss McDaniel's role in "Hi Beautiful," contended that pictures of that type are "poisoning Pacific Islanders toward colored Americans by playing Uncle Tom roles."



"RHAPSODY IN BLUE": The life and music of George Gershwin comes to the screen in the new Warner Brothers' picture opening tomorrow at the Hollywood Theater. Above (left) Porgy and Momma Gershwin (Morris Carnovsky and Rosemary De Camp) listen while young George (Mickey Roth) plays and brother Ira (Darryl Hickman) looks on. In the picture to the



right, Anne Brown, the original Bess of Gershwin's immortal Porgy and Bess, sings *Summertime* for the residents of Catfish Row. Robert Alda plays the adult Gershwin in a cast which also stars Joan Leslie; and includes Al Jolson, Oscar Levant, Paul Whiteman, George White and Hazel Scott, who portray themselves.

Black Actors

"Bambo" was a delightful story, and it was easy to believe the statement that Africans themselves saw it with intense pleasure. Missionary enthusiasts in this country will watch with equal pleasure the African boy pass from raw paganism to Christian character and service and none would miss the point when the witch doctor brought his charms with the confession that their power was not equal to that of the Christian God.

The Rev. R. C. Salmon, who was in the audience, confessed that the film had taken him "home." He was from the Belgian Congo, and many of those appearing in the picture were personal friends. The picture, he said, depicted African life as he knew it. The film portrayed Africans both under the transforming power of the Gospel and as they were in their raw state; and he added that still not far from their stations they had villages with the most primitive social and moral life.

The Rev. E. Gordon Wilkins, a veteran medical missionary from India, now retired, regretted that these excellent modern methods had not been available during his active career.

8-Point Plan Pushed For Negro in Movies

HOLLYWOOD—An eight-point program designed to form the basis of a code of treatment for Negro participation in motion pictures was released this week by Leon H. Hardwick, secretary of the Interracial Film and Radio Guild, Inc. The organization was formed several months ago to help clarify the Negro's position for more dignified roles on the screen and radio.

The eight points call for:

- complete abolition of racial stereotyping of all minority groups;

- a new conception of the Negro's part in American life, which will include greater incorporation of Negro characters in typically American life, such as in crowd scenes, in government office buildings, on street cars, in railroad stations, etc.

- adoption of the norm of counter-balance in Negro casting: that is, the casting of Negro characters not only in servant-comic-field hand roles, but as professional, business and artistic figures;

- more equitable employment of Negro script writers, publicity men, musicians, composers and other technicians in the studios;
- application of the rating system to Negro performers, the same as that used for the white;

- higher salaries to Negro players, commensurate with their box-office appeals;

- experimentation in production of all-colored films using Negroes in roles not necessarily Negro, as is being done in Anna Lucasta, the stage play on Broadway;

- more plays dealing with Negro life, using Negro advisors.

Vivacious Lena Horne has been seen on the screen in ten full-length films and a short since being under contract to M-G-M. They are:

"Stormy Weather" (20th Century-Fox); "Around the World," "I Do It," "Thousands Cheer," "Cabin in the Sky," "Two Girls and a Sailor," "Broadway Rhythm," "Panama," and the recently released "Swing Fever," "Ziegfeld Follies," all for M-G-M, and a short subject, "Boogie-Woogie Dream."

Dorothy Donegan back in town after her Boston triumph (Shubert Theatre). The Red Caps who "aped" the celebrated Ink Spots even down to a court suit (pun) are a smash hit success at Harlem's Apollo Theatre.

Despite rumors to the contrary, Hazel Scott will return to Hollywood to be featured in another movie, Columbia making the deal.

Critics Overlooked Lee
Why most of the critics failed to acclaim Canada Lee 1944's outstanding performer is something else again. They evidently forgot the actor's radio work and his performance in "Lifeboat" to say the least.

Lee's work via WMCA and its vast network of the radio adaption of Roi Ottley's "New World a-Comin'" was noteworthy. On the other hand, the script of "South Pacific" was second-rate and Lee's starring performance in Margaret Webster's



Canada Lee

Lucasta). Screen—Lena Horne (Ziegfeld Follies) M-G-M. Radio—Eddie (Chester) Anderson (Jack Benny); Lillian (Birdie) Randolph (Great Gildersleeve); The Southernaires. Nite Clubs—Maureen Rocco (Zanzibar); Hazel Scott (Cafe Society); Pat Flowers (W.I.W.); Ink Spots (currently on tour); Ella Fitzgerald (Club Bali, Feb. 9); Fly Thomas (Harry's Show Bar, Detroit); Red Caps (Apollo Theatre).

BIG THREE LEADS PARADE
Units—The Big "3" (Cootie Williams Orchestra, Ink Spots and Ella Fitzgerald); plus Ralph Brown, Moke and Poke; Royal Rockin' Rhythm (Benny Carter's orchestra and the King Cole Trio); Sensational Big Six (Jimmy Lunceford's orchestra, Leon Collins, Trenier Brothers, Tina Dixon, 4 Step Brothers, Apus and Estrelita).

Ballrooms—(Orchestras)—Count Basie, Cab Calloway, Lionel Hampton, Jimmy Lunceford, Erskine Hawkins, Duke Ellington, and Louis Jordan and His Tympany Five.

Theatres—Hampton, Basie, Calloway, Jordan, Lunceford, Louis Armstrong, and Cootie Williams.

JORDAN BEST ON RECORDS
—Records—Jordan and His Tympany Five, Hampton and orchestra, Basie, Williams, Ellington, King Cole Trio, the Ink Spots.

Concerts—Marian Anderson, Dorothy Maynor, Anne Brown, Ellington and orchestra, Southernaires, Wings Over Jordan Choir.

The above list is based on current performance and do not necessarily coincide with the ratings of any theatrical almanac.

Says Movie Magnate's Views Are Anti-Negro

HOLLYWOOD, (ANP)—An effort to foment wartime racial antagonism in America between white and Negro citizens was the charge made against David Selznick, local movie magnate, when reports began to circulate that he intends to musicalize "Gone With the Wind," considered by many to be an anti-Negro film.

Classed with "Birth of a Nation," a picture labeled two decades ago as America's number 1 race hate film, "Gone With the Wind" has been criticized as "another attempt to glorify the slave era." One leader commented that "the picture has no constructive value either to the Negro or nation and serves no worthy purpose to further a peaceful, strong and progressive democracy."

The movie magnate, whose rise to fame began when he owned a small theatre in a Negro community in Cleveland many years ago, has since then become one of Hollywood's leading magnates.

"The Tempest," which opened last Thursday at the Alvin Theatre here, points out that those in the writers' circle, too, can sometimes be a bit too hasty. I rate them in this order:

Stage—Paul Robeson (Othello); Canada Lee (The Tempest); Muriel Smith (Carmen Jones); Hilda Simms (Anna

Frank Sinatra's Film On Racial Intolerance

(A feature-length movie to promote religious and racial tolerance, titled *The House I Live In*, is being made independently on a non-profit basis at RKO Radio Studios. In the following article, Mildred Fleming, Hollywood correspondent of the Daily People's World tells how the film was born.—D.P.)

By MILDRED FLEMING

HOLLYWOOD.—The story about how *The House I Live In* came to be made may be a surprise to those who get their ideas of Hollywood parties from the stuff of gossip columns and fan magazines. This They shot the picture last week, particular party at the house of the with Frank Ross producing and well-known director Mervyn Leroy. If you think it was easy to get included among the guests the Al- enough raw film, you should hear bert Maltzes. Mrs. Sinatra, her hus- the difficult time they had. RKO, band Frank, and the producer Frank who is going to release the picture, Ross, didn't have enough, and they got a little here and there. They had to shoot it in pretty much of a hurry, because there was Sinatra scheduled for an overseas tour.

The conversation swung around to a little here and there. They had to shoot it in pretty much of a hurry, because there was Sinatra scheduled for an overseas tour. When I saw Earl Robinson, he was excited about it. (I don't know when I have seen so many people so excited about a picture.) "It's just wonderful!" he said. "My stuff has had best results when there's just a simple presentation like this. When there's an elaborate staging, it doesn't come off so well. It's just a simple human dramatization that Albert Maltz has written, and with Sinatra singing in that simple human way of his! He isn't folk-singer of course—the best way to describe him maybe is that he sings for folks—he sings the way the average guy wishes he could sing, not with vocal tricks, but natural, with a warm expression of how people feel."

With that everybody got excited. It doesn't come off so well. It's just a simple human dramatization that Albert Maltz has written, and with Sinatra singing in that simple human way of his! He isn't folk-singer of course—the best way to describe him maybe is that he sings for folks—he sings the way the average guy wishes he could sing, not with vocal tricks, but natural, with a warm expression of how people feel." Now Frank Ross is hurrying to get the picture ready for release. Everybody has contributed his services and RKO is arranging for as wide distribution as possible—to for furnishing the germ of the story. schools and civic groups—after the When Earl Robinson's and Lewis commercial distribution in theatres Allan's *The House I Live In* was All the proceeds will be donated to mentioned. Frankie kind of half-charitable purpose.

By that time it was midnight—but get the picture ready for release. Everybody has contributed his services and RKO is arranging for as wide distribution as possible—to for furnishing the germ of the story. schools and civic groups—after the When Earl Robinson's and Lewis commercial distribution in theatres Allan's *The House I Live In* was All the proceeds will be donated to mentioned. Frankie kind of half-charitable purpose. talked and half-hummed the words that go "What is America to me? It's the house I live in, a plot of earth, the street. . . . The grocer, the butcher, and the people that I meet. The children in the playground and the faces that I see—all races, all religious—That's America to me!" Then everybody got more excited over the idea. Out of all the suggestions that were made at Mervyn Leroy's house. Frank Ross wrote a short story-idea that night after he went home. Then Albert Maltz went on with the script.

New York Show Whirl

By TED YATES

The Delta Rhythm Boys have the distinction of having appeared in more films than any other septet singing group, seven in all, namely: "Follow the Boys," "Hi, Good Lookin'," "Hi Ya, Sailor," "So's

Public Revolts Against Her Mammy Roles

Weekly Review - Birmingham, Ala.



2-24-45

According to honest critics, Hattie Mitchell is suffering from an attack of "Mamaitus," a disease induced by the Negro movie-goers' revolt against her Mammy roles and handkerchief-headed antics on the screen. It seems that it will not be long before Rochester, Amos and Andy will be so affected. The mythical Negroes they portray may suit non-Negro audiences, but they make a lot of Negroes sick at the stomach.

Pauline Myers Finds Her Niche in Broadway Roles, Nixes Hollywood

Mrs. American 7-14-45

NEW YORK—"The most important reason why I don't want to go back to Hollywood is because it continues to relegate colored actors and actresses to servants' roles and I don't want to accept such a part and degrade my race."

These words were spoken by Pauline Myers, talented young stage and screen actress, who has scored a hit as Dora in the comedy success, "Dear Ruth," at the Henry Miller Theatre. She is the only colored actress in the show and makes 18 entrances all told.

Frowns on Clown Type

"If the studios could only see their way clear to base some pictures on great colored characters in the past or present, I would be most happy to contribute to the prestige of my people," she continued. "I don't want them to type me as a clown."

Pauline told the AFRO that in all her eleven years in the theatre she never had to do that. After she appeared in the screen version of "Green Pastures," Joan Blondell, film star, whom she describes as a "grand guy," begged her to stay in Hollywood but she refused.

Granted Every Facility

"It will be a long, long time before they change their ways out there, and that's as long as I'll stay in the theatre."

She said that the management of "Dear Ruth" is very progressive and always bends over backwards to give her every facility she needs.

"Although I make so many entrances, I actually have few lines to speak. However, the role is satisfactory and I can't ask for anything more."

Educated in Jersey

Born in Ocilla, Ga., her family moved to Jersey where she was educated in the public schools of East Orange and Newark. Her original ambition was to be a singer. It never panned out.

"Whoever said that all the colored people have a knack for singing was crazy," Pauline laughed. "I just don't have it. Acting is my paramount interest."

Artists Model Eight Years

When she first came to New York in 1930, she danced with a group of Haitians and Africans and also with the Hemsley Winfield Negro Ballet. In between appearing in such shows as "Growing Pains," "The Naked Genius," and several others, she worked as an artist's model for eight years.

"I even was a waitress and also worked in sweatshops and factories for so little in depression times. I suppose a lot of us went through that terrible period."



PAULINE MYERS

No Hollywood Plans

Pauline revealed that she has been the only colored actress in the cast of all her Broadway shows except one, "La Belle Helene," an all-colored musicale of three seasons ago.

"My plans? Well, I expect to stay in the theatre which has been good to me. Hollywood, as it is today, is out as far as I'm concerned," R. R. Dier.

Leading Actors In

Atlanta World 3-3-45

Army's VD Picture

WASHINGTON — (ANP)—The army's new motion picture on venereal disease control measures among Negro troops is supported by a cast of prominent actors and will be ready for distribution by April 1.

Produced by the signal corps unit at Astoria, L. I., the film's cast includes S-Sgt. Joe Louis, Paul Robeson, Lieut. Ralph Metcalfe, Muriel Smith, star of "Carmen Jones," seven enlisted men and one charming WAC. Final shots on the picture are being made in Hollywood.

Lt. Col. George H. McDonald and Sgt. William (Bill) Chase, both attached to the Tuskegee Army Air force, are members of the cast. Lt. Col. McDonald launched a VD control program at Tuskegee in 1942. The success of his department since that time and the establishment of the TAAF VD control school is said to have been factors that lead to the production of the new VD control film.

Sgt. Chase is assistant editor of Hawks Cry, the Tuskegee Army Air force's news organ.

Actor Plays Lead Roles in Army V-D Film

45
Flicker Ready April 1;
To Stress Venereal Disease
Control Among Negroes

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The Actors

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MOTION PICTURE

MAGAZINE

OCTOBER 15



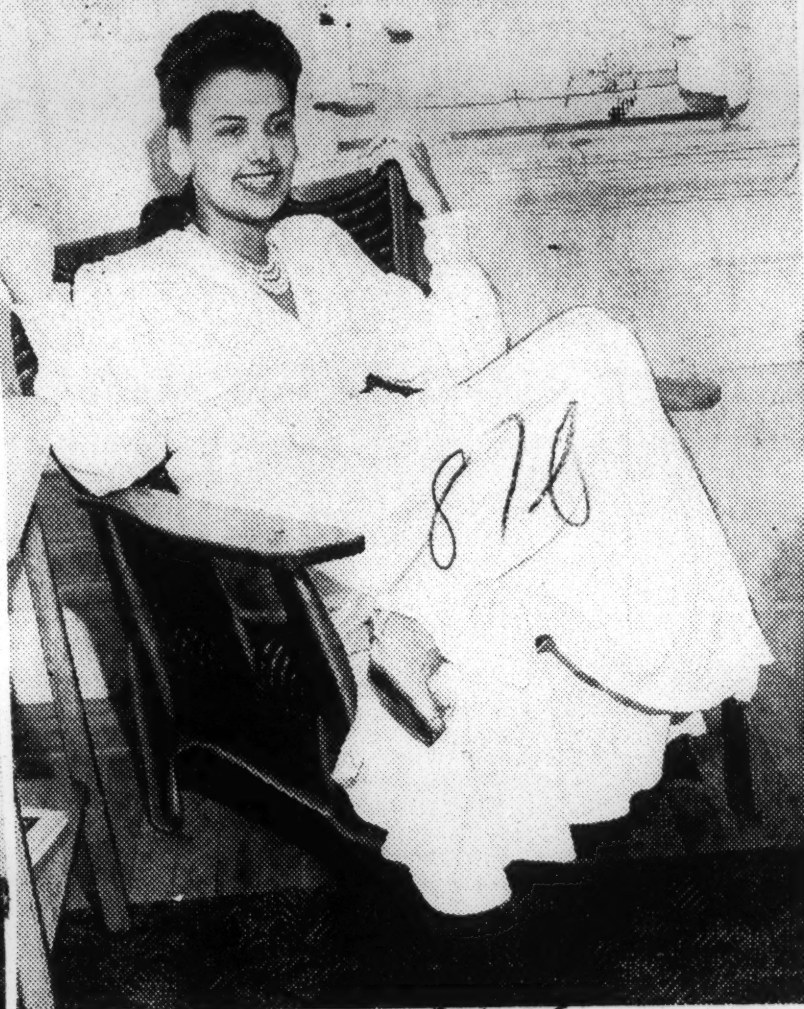
Am. N.Y. 2-2-45
Lincoln's Day Note: The movie fan magazine *Motion Picture*, a Fawcett publication, features a color photo of a famous film star on each month's cover. The October *Motion Picture* cover (above) broke with precedent and prejudice by starring lovely Lena Horne, Negro songstress and actress who is one of Hollywood's most talented "finds" in recent years. A current issue of *Motion Picture* (with Cary Grant on the cover) reports with satisfaction that of an extraordinary batch of mail occasioned by the Lena Horne cover, 80 per cent of the letters were congratulatory. Only a small percentage of the remainder of the mail was critical. To quote the magazine's editors, "half the critical letters were vicious and unsigned, but there were so relatively few adverse letters as to be unimportant." *2-10-45*

Fredi Washington

New Masses N.Y. N.Y. 2-6-45
New Masses

I AM not going to make a speech because I am not a speechmaker. But I would like to accept this award for Lena Horne in her absence in behalf of not only myself but Negroes everywhere. We are very proud of Lena and we are proud to know that the *NEW MASSES* has chosen her for this award. Lena went to Hollywood and like all Negroes who go to Hollywood she had a great deal to overcome. She has overcome that. She has not only made us proud on the screen but in our personal lives and in our fight against Jim Crow and for a better world for all of us.

Lena Horne Lena Horne At the Capital Theatre *N.Y. Amsterdam News 3-8-45*



8-8-45
 THE GLAMOROUS LENA HORNE, singing dancing MGM movie star, arrived in town Monday morning and will open in person at the Broadway Capitol Theatre Thursday. Miss Horne played the same house in October, 1943 and her stay of weeks was one of the longest ones ever made there. Several telephone calls have been coming in from people who missed her performance year before last. They want to be sure and catch it this time. What time does the Capitol open, they ask? Nine o'clock in the morning is the answer. Hope you can get in. *N.Y. N.Y.*

Lena Horne *Los Angeles Tribune* in all-Negro RKO film

Lena Horne, now on a tour of Army camps, will move from MGM to RKO soon to star in an all-Negro musical to be titled "Sweet Georgia Brown" which John Auer will produce and direct, it was reported this week in trade publications. *1-1-45*

Miss Horne, a one-time band singer with Noble Sissle and Charlie Barnet, became one of the screen sensations of the year in 1943 as a result of appearances in various Metro musicals. No bands have yet been announced for the forthcoming picture, but one and

portant of any of her pictures. Although the whole feature is not built around the colored players as was "Cabin in the Sky," it is a foregone conclusion that the selling qualities of the film will depend principally upon it.

EQUAL BILLING

The new feature is being produced by Arthur Freed with Vincent Minelli who directed *Cabin in the Sky* as director.

Being an all-star cast, Miss Horne will have equal credit and billing with Judy Garland and Robert Walker, who head the cast. The story is taken from the life of Jerome Kern and numerous songs are being specially written for Miss Horne's lovely voice.

probably two are sure to be utilized, said Auer. No other players in the film, nor details of it, were available either.

Lena Gets *Journal + Guide* Starring *Norfolk, Va.* Film Role

11-24-45

HOLLYWOOD—(ANP)—Glamorous Lena Horne internationally famous MGM star, will appear in a technicolor sequence in the musical "Till the Clouds Roll By."

With a large number of colored featured bit people and atmosphere players supporting her, it is scheduled to be the finest and most im-

87
AFRO-AMERICAN

1-6-45

Baltimore, Md.



ivin' Up The Blues
Weekly Review



3-3-45 Birmingham, Ala.

Songstress LENA HORNE, star of "Ziegfeld Follies," gives the cast a treat with a little impromptu music with producer-composer Roger Edens. The charming Lena is featured in two numbers in this MGM technicolor dream. Now in New York, Lena goes into the Capitol Theatre with Xavier Cugat's Band for a limited engagement beginning March 1st.

LENA HORNE, curvaceous Metro-Goldwyn-Mayer star, gets the nation's No. 1 rating for her torch singing, screen performances and radio dramatic ability.



Lena Horne . . . She was burned up.

Around P.M. Town Lena Horne And the South

We asked one of our reporters, Edmund Scott, to investigate a report that Lena Horne had quit a USO show because of discrimination against colored troops. Here is his memo.

Your tip that Lena Horne, beautiful stage and screen star (believe me, she is), walked out on a USO Camp Show some weeks ago because of alleged discrimination against colored troops at Camp Joseph T. Robinson, Little Rock, Ark., is true.

USO and Army spokesmen won't say much about it, but both seem to have heard of the incident. They seem to want to make as if it is nothing to worry about and inti-

mate maybe Lena was hasty.

In the course of looking into this affair I heard three different versions of what happened, but I won't bore you with them, because, after talking with Lena, they're not exactly her story.

Because I was getting nowhere with the Army I called her dressing room at the Capitol Theater and said I would like to talk with her for a few minutes. She told me to come right up.

Here's the story she told me after she checked with the MGM publicity office to find out if it objected to it being told.

Burned Up

"I don't know what good it will do to tell this story, but I am burned up about the treatment these colored boys were subjected to while I was there," she said.

"First, I'm fully aware of the conditions in the South and this trip was not without some unpleasant incidents to myself, but I expect them. I'm not temperamental and all I want to do is my part. I

Photo by Irving Haberman, PM

tell you this only because since it happened it has been said I'm

oversensitive and temperamental." She said she had completed seven of eight scheduled stops at Army camps throughout the South along with others, that at least we

and arrived at Camp Robinson for a three-day engagement on Dec. 16.

"Everything was pleasant," he said, "and the USO did everything to save me embarrassment on the trip by flying me everywhere to avoid being Jim-Crowed and most of the Army camps even allowed Negro troops to see my performance with the white soldiers."

"The first day at Robinson I played three shows which were held in the camp theaters. The shows were packed with white soldiers and civilians. Ordinarily, this might not have been unusual, but I'd heard there were about 50 colored soldiers in the camp. I asked where they were.

No Negro Club

"I was told there wasn't a Negro servicemen's club in the camp, but

I could sing for them the next day in the mess hall. Although I felt they were entitled to the benefit of the glamor that comes with a spotlight, microphones and evening clothes the same as others, the South is the South and I agreed to do it.

"The next morning I went to the mess hall to sing and it was packed with civilians and soldiers up front and the colored soldiers were off to the left in the first three rows. No band was on hand to play for them.

"After I insisted they get the band it showed up and I gave the show. In order to make up to these colored boys who told me they weren't even notified that I was coming to the camp, I asked if I could have lunch with them, hoping I could add a little to their drab lives.

"I had no sooner received my tray when a group of men came in carrying trays with food and PWs on their arms, I asked the boys who they were and was told: 'German prisoners.'

Too Much

Lena says that was too much for her. She excused herself and left for her quarters after the boys told her it wasn't unusual for them to eat with the prisoners.

"I immediately packed my things," she said, "went to town and called New York for plane reservations. While waiting for the plane I gave three shows at the colored Servicemen's Club in Little Rock.

"I don't know whether I did the right thing—the tour was to have ended the following day—but I felt if colored boys weren't good to see my show at its best wouldn't have to eat with men who only shortly before were killing American boys."

I Want Them to Grow Up Free In a Jimcrowless World

By NAT LOW

My appointment with Lena Horne was scheduled for a little after noon on Wednesday at her dressing room backstage of the Capitol Theatre where she had been playing for five weeks. This was her last day at the theater and her dressing room was bustling with activity. Her immense stage wardrobe was being packed by two assistants and there were numerous details to look after. Miss Horne apologized for the disarray of the place and asked me to wait while she took the makeup off with cold cream.

The famous actress and singer will be one of the featured acts at the Ben Davis Ball on April Jimcrow. Was it gaining ground as

She smiled her most gracious smile and said feelingly, "and Robeson made the most stirring speech. He's a wonderful man and a dear friend of mine." She was at the opening of Othello in Hollywood and was thrilled at the reception it got. "And for more reasons than one, there were mostly white people in the audience and the way they cheered Robeson warmed my heart."

A Negro soldier came into the dressing room at this point and asked for an autographed picture. Miss Horne looked at his overseas ribbons and purple heart carefully

Does she think the artists should participate in the political affairs of the nation? "I certainly do and take part in many such activities

and gave the young sergeant such a spontaneous, warm and gracious smile that his eyes went to the floor. She autographed the picture shook the soldier's hand, saying "Lot's of luck, soldier, and my best wishes."

Had she heard of the new state FEPC bill which was passed recently in New York? "Oh, I certainly have, and isn't that wonderful?" And she also knew that Ben Davis had introduced a similar bill in the Council which had been passed unanimously.

Most of her wardrobe was packed and she was soon to leave when I noticed two pictures on her dressing table mirror. "My children," she said. "Gail is seven and Teddy is five."



LENA HORNE

I noticed a letter on the table, written in the child's scrawling hand, "From Gail," she's a darling.

It went this way:

"Hello Mother I miss you Do you Miss me Teddy has bin a good boy Teddy and I love you

"I am so happy I have lerned some new words at school. Mrs. Starks said That We have been good children. Love Gail."

Miss Horne looked at the photos of her children. "I want them to grow up happy and free in a Jim-crowless world."

We shook on that.

Encores and Echoes

AFRO-AMERICAN

By E. B. REA

I would like to reach across the country and shake Lena Horne's hand. We write reams about her charm, beauty and artistry. Now another characteristic may be added—intestinal fortitude.

She displayed that when she walked out of Camp Robinson, Arkansas, because of gross and rank discrimination she witnessed and was subjected to there.

Miss Horne found what other colored entertainers sent out by USO-Camp Shows already knew, but who never raised a worthwhile protest because the USO tells them in so many words that they only get the talent, the Special Service Division handles the distribution.

So, like Pontius Pilate of old, USO washes its hands and the entertainers continue to be crucified by exponents of jim crowism and unmitigating hate.

Press reports, which have caused the colored press to be charged with "distortion and exaggeration," reveal that:

1. Nazi war prisoners were allowed to see Miss Horne's show at the same time as white American soldiers.

2. Colored American soldiers were allowed to see her in their mess hall. (When Nazi prisoners made their appearance here Miss Horne balked.)

The War Department explained that the war prisoners were there by accident. They were on kitchen detail.

It might be rather disturbing for the many colored Americans fighting—suffering—dying in fox holes trying to eliminate other Nazi "supermen" for a common cause, when their brothers at home are given less

consideration than Nazi war prisoners.

We would like to see the USO take a hand in helping eliminate such an unpleasant situation and, that, the War Dept. see to it that these evils are corrected.

If, according to reports, an investigation of the incident is being conducted, the findings should not remain a "military secret" and continue to be enacted over and over. Such things do not boost Army or civilian morale.

Hollywood Pictures Corp. To Produce Negro Films; To Star Lena Horne

The New York Age
New York, New York
If the plans of the Hollywood Pictures Corp. for the coming season of 1945-46 carry through theatre-goers will be guaranteed at least eight all-Negro screen features, the first of which is Harlem On Parade," with Lena Horne.

This was disclosed recently in a Coast To Coast radio interview between Adrienne Ames, the famous movie and radio star commentator, and Jack Goldberg, one of the pioneers in the production of Negro stage and screen attractions. In the interview Mr. Goldberg explained about many of the difficulties he encountered in the course of his making of Negro screen features. This applied particularly to the time when he opened his own studios at Coral



LENA HORNE

Gables, Florida, where members of the Negro race handled the

production of the films from the beginning to end. This included writing, directing, acting and mechanics.

Miss Ames in her introduction called Mr. Goldberg the "man of firsts in the Negro field of amusements". She mentioned among his outstanding first was in sending Mamie Smith, originator of the blues, on her first cross-country

tour. Next he produced Josephine Baker's first screen production in "Siren of the Tropics," to follow this with Bill Robinson's picture debut in "Harlem in Heaven." In between times he found the time to begin the first all-Negro newsreel.

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Prior to his entrance in the motion picture field he produced stage attractions a "How Come," "Put and Take" and Deep Harlem." He followed these New York stage shows with "Rosanne", starring Charles Gilpin (then Paul Robeson). Next he produced "Emperor Jones" with Jules Bledsoe who succeeded Charles Gilpin in the role. He also produced "1-11", the first all-Negro show to tour the burlesque circuit, breaking all existant records for attendance.

Among the all-Negro feature pictures Mr. Goldberg has produced, according to his interview with Adrienne Ames, there was Double Deal, Mystery In Swing, Paradise In Harlem, Sunday Sinners and Murder On Lenox Avenue.

Time Is Expedient

Believing that the time was ripe for a motion picture extolling the development and accomplishments of the Negro race, Mr. Goldberg last year produced and released the feature, "We've Come A Long, Long Way". The picture engaged in a long Broadway run and was then sent on tour of schools, colleges, churches, educational establishments as well

as theatres.

In his interview with Miss Ames, Mr. Goldberg stated that this was his most ambitious year. His pictures will be made at a much higher production cost and he intends to make them all-Negro in every sense of the word.

The next picture he plans, which is all prepared for "shooting", is "Negro Boys Town," a comedy drama based on a real town just outside of Pittsburgh that is operated and governed entirely by boys. This is practically the same as the town in Nebraska of which MGM made a feature starring Mickey Rooney and Spencer Tracy.

The picture to follow that is a comedy western.

Fame and Fortune Haven't Turned La Horne's Head

She Reads All Fan Mail, Autographs Every Picture, and Has a Passion for Entertaining Service Men

By MICHAEL CARTER

NEW YORK CITY—Today 150 people in this area wrote letters to Lena Horne. On the West Coast about 200 more letters were received at Metro-Goldwyn-Mayer studios for this captivating young woman, and this happens every day.

The letters come from civilians and service men, adults and bobby sockers of both races. These are not the only things with Miss Horne's name on them. There are tanks named after her, a bomber, a fighter plane, and a street in Italy has been re-named "Lena Horne."

Right now her name is in lights on the Capitol Theater and a line of people a block long is always waiting at the box office.

Another permanent knot of people, mostly youngsters, is formed outside the stage door. The moment she leaves the theater by that exit she is swarmed with kids who want autographs.

\$1000 Weekly at MGM
She is reputed to earn \$1,000 a week from M.G.M. 40 weeks a year. It's a seven-year contract that is reviewed every six months. Her M.G.M. earnings are but a small part of her total income.

With her appearances in New York City and other places she earns between \$6,500 and \$11,000 a week. The M.G.M. publicity office is not allowed to divulge information about a star's salary, but the figure is easy to get.

The young woman who earns all this is the kind of person whose maid calls her "Lena"; whose dressing room is crowded with visitors, ordinary folk with whom she went to school, and whose house and pocketbook are always open to service men and people who need something.

More important, the head on her shoulders is not only pretty; it's sensible and conscious of the need for more democracy in race relations.

Army Shows

For example: she loves to do Army shows and overworks herself making free performances for soldiers, but she walked out of a USO camp show engagement at Camp Robinson, Ark., when she discovered that German prisoners were apparently better treated

than colored soldiers.

Miss Horne was reluctant to discuss the incident. The elements in it are as follows: She had agreed to do a USO show in December. The USO got her a plane seat so she wouldn't be subjected to the same humiliation colored soldiers face, but it neglected to tell the colored soldiers that she was coming to the camp.

She gave a performance in the main recreation hall and when she noticed no colored soldiers present, she protested. Camp authorities arranged for her to give another show for colored soldiers the next day.

The show was held in a mess hall, but colored men were assigned to back seats. After the show a meal was served. German prisoners of war ate in the same room.

Got Fed Up

The soldiers told her that was a frequent occurrence and apparently revealed other things to her. "I got fed up and left the show although it had only one more day to run."

Miss Horne talked to the AFRO while she was resting between shows at the Capitol.



LENA HORNE

Her dressing room was busy with people popping in and out. On the couch were a copy of "Black Boy" ("I just finished it and it's swell") and a litter of hats, dresses and other things women have.

She is considerably darker off stage, and despite her stage makeup she is gorgeous. She told me, in confidence, that she was reducing.

I told her that the AFRO wanted to know how she started singing and exactly what she did each day.

"My mother was a dramatic actress in the Lafayette Stock Company," she said, "and I was dancing at the Cotton Club when I was 16. She had only ten years of school."

Married at 19

"At 18 I met and was learning stage craft from Noble Sissle and at 19 I was married."

"My daily routine is simple. I get up at 5 a.m. when I'm working at M.G.M. and brush my teeth," she said giggling. "I putter around the house for an hour and get to work at 7. It takes about two hours to get made up. I'm held together with spit and pins—and at 9, I'm ready for the cameras."

She works till noon, "the regular union hours for the business," then has lunch and goes back to work until 6 p.m.

She offered me some sherry and when she didn't drink any I asked her if she refrained. She said, "I like brandy mixed with champagne. My pop likes it, too. We discovered it by accident. We like them separate; so we mixed them."

Reading a Frustration

She doesn't have any hobbies. "I read a lot, but that's not a hobby; that's a frustration. I never had a full education."

Miss Horne has never decided whether she's a singer or an actress. "Oh gosh," she said. "I don't know which. I'm very gratified that people accept my singing, but that's a frustration, too."

"I really wanted to be an actress. It's easier for a colored performer to be a singer than an actress."

"I hate to say it, but color is a factor in every field. A singer will be accepted when an actress is not. Hollywood has been very nice to me, and has presented me to the best of their abilities."

Realistic Person

A realistic person, she attributes her success to "good friends, lots of luck and being on the scene at the right time."

A few years of this character. Would you care earlier, she thinks, and she would advise me by telegram?" not have clicked.

"Anyhow," she reasoned, "I have two kids, Gail, 7, and Teddy, 5, and I have to work for them." She was never married to a white band leader, as rumors had it, she said, but to Louis Jones, a colored newspaperman of Cleveland.

MR. MAYER REPLIES

A prompt reply by wire was received by Mr. White from Mr. Mayer which read as follows: "Dear Walter: The story is untrue. We are most anxious for Miss Horne to succeed and that is why we have her under contract. She is about to appear in Till The Clouds Roll By which starts production shortly. As for play, St. Louis Woman, we would allow her to play in it as we have allowed other stars such as Spencer Tracy to appear in plays but obviously only on condition that the role appeals to her which it evidently does not. MGM has no connection with the play's production. The misunderstanding must come from the fact that one of our producers has invested in the show but that in no way represents a company obligation or responsibility. Let me assure you with finality that any idea of discipline of this type implied is distasteful to me."

Her phenomenal success in Hollywood has come about since 1941 when she made her first picture. Since then she has appeared in more than a dozen films. Her next screen appearance will be in "Ziegfeld Follies" to be presented in April.

Easy to Work For

From M.G.M.'s publicity department I learned that: "Miss Horne is very easy to work for, as long as you don't interfere with her benefit performances, camp shows and giving interviews to high school papers. She loves to do those things."

As far as possible she reads her fan mail and signs every picture of herself the studio sends to fans. She is one of the highest paid actresses in Hollywood and among the top five colored performers in earning power.

PERSONAL OBSERVATIONS: Miss Horne is completely unfazed by her fame and position. Hollywood and the people can use more like her.

Anxious for Horne Success Says Mayer

The controversy which still waxes hot about the production of "St. Louis Woman" with Lena Horne as its star which was stimulated by a column written on the play by Fredi Washington, theatre editor of PV in the August 18 issue, carries on in high gear. Walter White, executive secretary of the NAACP who showed interest in the portrayal of Negroes on the screen when he enlisted the services of the late Wendell Willkie and others of equal note to push a program through the studios whereby they would stop presenting the Negro in caricature, has been provoked by the many charges and counter charges to wiring the head of MGM in behalf of Lena Horne.

The wire sent to Louis B. Mayer by Walter White, is as follows: "Walter Winchell stated in his column in New York Mirror yesterday that Lena Horne who refused the lead in St. Louis Woman (because it wasn't good for her race, etc.) is to be disciplined by MGM which won't have any immediate roles for her. I am loathe to believe you would permit action

the play, will be dropped.



Lena Horne is teamed with Avon Long in M-G-M's "Ziegfeld Follies." Lena is reputed to earn \$1,000 weekly at the studio.

Hollywood Blasts IFRG Attack On Lena Horne's Play, 'St. Louis Woman'

By LAWRENCE F. LaMAR
HOLLYWOOD, Calif.—(NPB)—

Lena Horne, exquisite brownskin screen singer, returned here Tuesday after a several months' personal appearance tour of the East to find her home cinemaland divided into two rigid camps of thought concerning her future screen career.

The most concerned person over the tightly drawn controversy, Arthur Freed, Metro-Goldwyn-Mayer studio producer, had least to say about the outcome. The most vociferous and least informed as to true facts was the so-called Inter-racial Film and Radio Guild, whose newspaper spokesman is Leon Hardwicke.

On the other side of this weird

triangle of emotions are aligned scores of regular Hollywood studio correspondents, who are determined to safeguard the rights of the actors to express their art on stage, screen or radio.

The last named group, which includes Herman Hill of the Pittsburgh Courier, Harry Levette of the Associated Press, Paul McGee of the Occidental News Service, the writer for the Negro Press Bureau and this publication and several others.

Miss Horne, upon her arrival here almost unexpectedly, found the film city buzzing with pros and cons over what seems to be the improper question of her appearing in the leading femme role of the scheduled Broadway play, "St. Louis Woman."

The clamor and dire predictions

made by the IFRG's representing the "don'ts" in newspaper articles distributed all over the country, proved a shocking reception for the trim actress. The excitement caused her to undergo treatments from her physician.

Miss Horne was unable to say whether she would or not would not play the role, described by some as being that of a harlot. She gave as her reason, "I have never seen the script." Producer Freed confirmed Miss Horne by stating, "No one has seen the revised script."

While the IFRG crowd, apparently backed by sinister and ulterior motives, were shaking their quivering fingers under Miss Horne's nose with nay-nays, the regular film writers, operating under the banner of Hollywood Sepia Theatrical Writers' Guild, was offering the actress all sorts of comfort.

The Hollywood Sepia Theatrical Writers' Guild, in offering protection to Hollywood artists against the slur of "Uncle Tomism," and particularly in the present instance, offering to guard Miss Horne against veiled insults to her character by those who object to the roles she might portray, were considered the first concerted attempt to offset the effects of a small group of radicals to rule sepia Hollywood.

It has developed into an open secret that the determination to oust certain of a skin complexion and features most resembling the native African from the stage and screen by a small, but compact group. The strategy of this group is to label such actors as Uncle Toms. They prefer the "peola" types.

Then, there is another group which is panelled along the accepted Hollywood "party" line, which pretends to immediately take over the keeping in "line" of those otherwise "accepted" artists, once they make the grade. If one should ever hope to kick over

Yet, that is just exactly what the critics of the role presume to say. It should also be remembered, that not one of the yelping herd of the IFRG has invested a dime in the cinematic rise of Miss Horne. No one cried to high heavens about her morals when she was appearing in those all-Negro cast quickie films.

The critics say Miss Horne playing the role of a loose woman on the screen would hurt her career. Yet, Hilda Simms, playing the role of a loose woman in "Anna Lucasta" on Broadway, has become an overnight toast of the theatrical world.

Evelyn Preer, one of the finest dramatic stars of the Negro group, did her biggest job as Sadie Thompson in "Rain." Any number of Hollywood screen stars have played roles of harlots and nothing has happened to them. No objection has been expressed over their having done so.

the traces and go on their own individualistic way, they arouse the ire of their professional "keepers" and are marked for "liquidation."

It is not the purpose of this article to say just what may influence Miss Horne's decision to play or not to play the role in "St. Louis Woman," but it might interest all to watch the drama from the newspaper sidelines.

Regardless of what happens, fair-minded people should not get the idea that Arthur Freed, the producer who took Miss Horne from a singing role in an obscure band and brought her to the screen where she has been given the opportunity to reach stardom, would permit his prize jewel to be cast in a role that would cost her popularity or box-office following.



Lena, Martha, and Tommy ^{p.m. New York, New York} Lena Horne, Martha Raye, and Tommy Dorsey at the 400 Restaurant, on Fifth Avenue, last week when Dorsey's orchestra opened an engagement. Lena Horne, last seen in *Two Girls and a Sailor*, had come on from Hollywood to register her six-year-old daughter, Gail, at the St. Albans School. Martha

⁹⁻²³⁻⁴⁵ Raye, who hasn't been active in films since the birth of her daughter a year ago, was here to look over the script of *Belle Brody*, an upcoming musical. Last Monday, Martha was scheduled to appear at the Latin Quarter in Detroit, but, at the last minute, her engagement in that city where 83,000 workers were on strike, was cancelled because of "slackening business."

Lena Refuses Lead In "St. Louis Woman"

The Informer **Houston, Texas 9-29-45**
NEW YORK (ANP) —

Lena Horne absolutely turned thumbs down on taking the lead role in the stage production of "St. Louis Woman" last week following recent criticism of that play in particular and several other plays of its type.

The popular movie star is reported to have graciously bowed to public sentiment against "St. Louis Woman" after her arrival here to confer with Edward Gross, the producer, Countee Cullen and Arna Bontemps, the authors. She refused to see any of them.

Miss Horne learned that public and press criticism had been leveled against other stage productions such as Katherine Dunham's "Carib Song," Jose Ferrer's "Strange Fruit" and "Anna Lucasta." An effort is being made to block both public and press criticism of "Strange Fruit," reports reveal. The lead role will be played by Miss Jane White, daughter of Walter White, executive secretary of the NAACP. Rehearsals on the play began Monday.

The object and aim of the criticism leveled against the plays is based on a desire to have the better side of Negro life portrayed. Negroes on the legitimate stage have been depicted too long as loose, illiterate, buffons and Uncle Toms, cultural circles declare.

Although the Lillian Smith novel was judged as obscene by the Massachusetts Supreme court last week, Paul Robeson is reported to have approved the dramatization of the book. On the other hand, Bontemps and Cullen have defended their book, "St. Louis Woman." It is a true depiction of a lusty historical era which produced ragtime, they said. Bontemps is the author of "Black Thunder" and "They Seek a City" while Cullen is rated as one of America's foremost Negro poets.

Cultural circles are reported to be frowning upon the opening of "Carib Song" here on September

Declines Broadway Offer

**Drama Center Of
Controversy; Part
Said To Be Degrading**

By LEON HARDWICK

HOLLYWOOD—"You can quote me as declaring that I definitely have decided not to play in "St. Louis Woman" and have just informed my managers of my decision," lovely Lena Horne told this writer this week, thus tossing a bombshell into plans of Metro Goldwyn Mayer to star her in the highly controversial Broadway play this winter.

The refusal of Miss Horne to accede to demands of her handlers that she do the role of "Della," a loose and highly uncomplimentary character in the production comes in the wake of one of the most bitter controversies ever to rage around a play.

In a fight spearheaded by the Hollywood interracial film and radio guild, a fight which has become national in scope—plenty of pressure is being brought to bear to block production of the play entirely.

Through Roy Wilkins, assistant secretary of the National Association for the Advancement of Colored People, this writer learned this week, that the NAACP has gone on record as opposing the production and, through its executive secretary, Walter White, has filed formal protest with Louis B. Mayer of MGM.

Bitter opponents of the play point out that "St. Louis Woman" is vicious in its stereotyping of Negroes, that it makes exorbitant use of dialect of the worst kind and that it insults Negro womanhood by having the leading character cast as a loose woman.

Miss Horne's decision to withdraw her name from consideration in the dynamite laden production

probably was influenced, largely by the wide clamor on the part of countless servicemen, that she not allow herself to be used as an instrument for the perpetuation of the impression that "all Negroes are uncouth, ignorant, immoral and unmoral."

In this connection, it is considered significant that Walter White's daughter, Jane White, has signed to play the role of "Nonnie" in the stage dramatization of "Strange Fruit," Lillian Smith's controversial book on Negro-white relationships in the South. Many Negro readers consider "Nonnie" an offensive character and many believe that "Strange Fruit" is an objectionable as well as distorted portrayal of Negro life since it connects, immorally, a college trained Negro woman with the lowest element of white trash.—EDITOR



Miss Lena Horne

Horne, In Gotham To Discuss New Play, Calls Talks Off

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